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THE MUSIC ISSUE

➤ FOOD | A square pizza star
ARTS | Up all night + NEWS | A landlord dictatorship

POPPED! MUSIC FESTIVAL
9/23 + 9/24
SEE P. 22



MEET SWEET
nikki jean:
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[-2] Since Police Commissioner Charles H Ramsey reinstituted the polygraph as part of the police hiring process, about 62 percent of the applicants have been rejected for failing the test. "If it weren't for the fact that we use these controversial instruments as evidence in serious criminal proceedings that could result in life prison sentences, I'd be tempted to question whether they even work," says Ramsey. "But, yeah. We gotta double down at this point."

[0] PA's Liquor Control Board cancels the wine kiosk program because of a dispute with the Conshohocken-based contractor that made the machines. "Not because they were a pointless, idiotic waste of taxpayer resources. We liked that part."

[+1] FEMA opens a Disaster Recovery Center in Philadelphia to help residents and business owners recover from recent storms and floods. Not super recent. You guys know what the "E" stands for, right?

[+4] According to an FBI report, violent crime in Pennsylvania is down 3 percent. Since the start of the school year.

[-1] A con man is using Twitter to swindle people by saying he's Eagles backup quarterback Vince Young and is collecting cash for a charity. "No. It's really me," says Young. "Joe Banner won't give me my check until my hamstring heals all the way. He's mean."

[-3] Police say several recent home invasions near Drexel and Temple were incidents of gunmen robbing student drug dealers. Omar comin' to the Big Five!

[-4] Police catch "Thelma and Louise," two 19-year-old lesbian burglars suspected of breaking into 29 homes in two months. And suddenly everybody at the *Daily News* has a book idea they want to pitch.

[-1] The burglars claimed they encountered a lion during one of the break-ins, but police haven't found the animal. "Oh, yeah, well we stole it," says Thelma.

[+3] Drexel's new science center features the world's largest biowall: a five-story hydroponic planter growing rubber trees and ivy. Just picture it: Ivy growing up a wall!

This week's total: -3 | Last week's total: -10



WATERED DOWN: Wister Townhouse resident Jannie Watson, a crossing guard, points to mold on her building's walls.

NEAL SANTOS

[dignity]

ATTENTION DEFICIT

Section 8 tenants try to get an apartment complex's management to fix leaks and mold. And keep trying. By Daniel Denvir

The residents of Wister Townhouse Apartments and neighboring homeowners were circulating a petition to secure a city permit for a Fourth of July block party. It seemed innocent enough. But management was not pleased.

"These same efforts should be used at maintaining your apartments and beautifying the community instead of looking for ways to accommodate your own personal satisfaction," said a June 23 letter distributed to the tenants of the 200-unit row house complex in Germantown, who pay part of their rent with federally subsidized Section 8 vouchers. "Please be advised that any resident found barbequing [sic], grilling or using a pool on Wister Townhouse house property will be immediately processed for eviction. All residents names listed on the petition will be evicted also for failure to comply with the lease and all of the house rules. Choose wisely. It's easier to barbeque at the park than to live there."

The Michaels Organization, which owns the property through a related company called Interstate Realty Management and built the complex in 1978, says the letter was a mistake.

"This letter does not reflect the management style or philosophy of Interstate Realty Management and was indeed problematic," Michaels Organization vice president Laura Zaner conceded in a written statement. "The on-site manager who wrote the letter is no longer employed by our organization as of Aug. 1."

Zaner cited a "misunderstanding" that arose when tenants "wanted to charge a fee" for a block party.

That, says an incredulous Jannie Watson, is "a lie. That's not true. Nobody charges for a block party."

Watson and two other tenants interviewed for this story say they live in fear of eviction and dread the humiliation that accompanies "inspections," when management takes photos inside units, and if they are deemed messy, shows them at community meetings. And management disrespect goes beyond rudeness, they say. Persistent leaks are causing mold to grow on floors and cabinets.

> "It's easier to barbeque at the park than to live there."

"I have a big hole over my kitchen and it leaks," says Shawn Mitchell, 32, a handyman and father of six. "When it rains real hard, all the water comes straight through the back door and soaks the entire rug. The stuff that's under it is molded."

Watson, a 55-year-old school crossing guard, says she first complained in 2003. Water came in when it rained, as it did again after the recent downpours.

Last Monday, the carpet was wet.

"I went to them Thursday and Friday in tears because I knew it was going to rain," says Watson. "They vacuum up the water and go on about their business."

Zaner contends that Watson made her first complaint on Sept. 1.

>>> continued on page 8

[is nudged out of a pleasant dream]

a million stories

+ LOADED QUESTIONS

The scene: Courtroom 504 in the Philadelphia Criminal Justice Center, Common Pleas Court Judge Frank Palumbo presiding. The matter at hand: one **AK-47 rifle, seized by Philly Police** from one William Alexander of the Point Breeze neighborhood. The question: whether Alexander would be given back his weapon.

As far as Alexander was concerned, he was entitled to it. He was the undisputed legal owner, had been charged with no crime, and lost the rifle to police custody only when he **reported he had recovered it**, after first reporting — in accordance with a city ordinance mandating such reports within 24 hours of incident — that it was stolen from his car. (Alexander got the weapon back himself by putting word on the street that if he didn't get it back **"there's going to be a problem."**)

The Philadelphia District Attorney, representing the Commonwealth of Pennsylvania, had a different opinion. Alexander, an assistant DA argued, had called police to report that his car had been broken into, but **failed to include the AK-47** in his initial report, calling police about it 12 hours later. On another day, what's more, police found a **loaded Glock in his unlocked car** (as well as a **different AK-47 in his house**). Although all Alexander's guns were registered, his vehicular gun storage practices, the DA argued, amounted to "reckless endangerment."

Judge Palumbo disagreed, pointing out that such a standard for that charge would make criminals out of many people. The DA tried again, arguing that Alexander's behavior demonstrated the "possibility" of being involved in straw purchasing — buying a gun legally for **someone else's (illegal) use**, a major way that weapons get into the hands of criminals in Philadelphia, and an activity that's led the city to **consistently lobby Harrisburg** for stricter gun-control measures. But those measures have been consistently defeated. And the law, as Palumbo pointed out in granting the return of Alexander's AK-47, is the law. —**Isaiah Thompson**

+ A FIELD DAY

Last Saturday, the plastic-on-plastic *thwack* of **white Wiffle ball meeting yellow bat** resounded across the fields at 27th and Master streets in Brewerytown. A tournament had been organized by David Waxman and Jacob Roller of MM Partners, a real estate development/management company focused on reviving the area around Girard Avenue from Fairmount Park to Girard College.

"I used to live in a house owned by MM," explained the now Germantown-residing Jon Hartley to a group of his fellow tournament players. Hartley then realized he was talking to Waxman. **"You're one of the MMs?"** Hartley asked. "I found out about this from your Facebook page."

All summer Waxman and Roller have been organizing small community-building events — a **dog-friendly "yappy hour,"** a DJ night at Ere Bar — under the banner Brewerytown Living. But mostly what they do is rehab commercial and residential properties in the neighborhood.

As players warmed up, Waxman pointed across the street to Marathon Farm and explained how he introduced the Marathon Grill folks to the right city-government people to initiate the **one-third-acre garden on a formerly vacant plot**. Produce grown there gets served at the various Marathon Grill restaurants and also is sold at a stand outside the garden.

The MM guys count Mugshots Coffeehouse and a new venture

>>> continued on page 8

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Girard El Station

CHRISTOPHER WOODS FLICKR: CHRISIN-PHILLY5448

man overboard!

By Isaiah Thompson

GUN OCCUPIED

➤ **YOU KNOW WHAT'S** on my mind, Philly? Guns. Last week, police apprehended an 18-year-old they believe to be responsible for holding up a man and woman at gunpoint and sexually assaulting the woman, at gunpoint, in front of the man — just one horrific crime among many horrific crimes here, yes, but one that happened to occur in my own backyard, so to speak, and you know how that goes. It made me worried — for myself, for my friends, for my girlfriend. It made me think that if teenagers were walking around my neighborhood with guns, maybe I should have a gun, too.

Can it be? Has Man Overboard! — the same who's deplored our state's refusal to allow Philadelphia to impose stricter gun control measures; who's derided the caveman logic that says "Guns don't kill people" — come around to the NRA's side of things?

Hardly. If the incident in my neighborhood nudged me out of a pleasant dream, other recent events have woken Man Overboard! to the real-life nightmare that is the direct result of efforts, by the gun industry and its supporters, against gun control.

The regular recovery of assault rifles from people with long criminal histories, the injuring of seven people in two shootings at city rec centers in less than a week in August; the recent attacks on SEPTA drivers, including an incident in which a man opened fire into a bus with a semiautomatic rifle, the revelation to this reporter (see "A Million Stories," left) that AK-47s and Glocks are just as legal in this state as small handguns — these signs, even a gun nut should see, point to the need for more, not less, restrictions.

But the gun-lovers don't seem to see. They don't see that the idea that anyone is seriously trying to challenge the basic right to own firearms is a fiction invented by the gun industry. They don't see that the very people they seek to protect themselves from are likely armed with guns — AK-47s included — purchased legally, thanks to laws that treat a pistol and a submachine gun alike and thanks to the "Florida loophole" that lets Pennsylvania residents who've been denied a carry-and-conceal permit to apply online for a Florida permit. An amendment introduced by state Rep. Tim Briggs in March would have closed the loophole. It was defeated 140 to 50.

The same gun industry that purports to fight for the right of ordinary people to protect themselves fights even harder to keep very unordinarily deadly weapons on the street. I don't call that protection.

+ *Isaiah Thompson can be reached at isaiah.thompson@citypaper.net.*


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+ Attention Deficit

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of this year, and that the historic flooding caused the leaks.

Yet Watson says it has been going on for years. In 2003, the sink started leaking. The cabinet below is now rotted out. In 2005, water started coming through a kitchen cabinet. They fixed it, but it started again in 2010.

It smells like mildew.

"I guess I don't deserve to have a cabinet," she sighs. "I can't cook in my kitchen."

In 2009, Watson's toilet started leaking. The tile curls up from the floor where mold grows. She says the toilet leaks down to the storage closet below.

"There were feces on the wall," she says.

Since 2010, the corruption and sexual-harassment scandals plaguing ousted Philadelphia Housing Authority (PHA) chairman Carl Greene have dominated headlines. Less attention has been paid to the more than 80,000 Philadelphians who live in PHA units, or the much larger number who pay their rent with Section 8 vouchers. Since wealthy suburban municipalities use zoning restrictions to keep out the poor, most public housing is concentrated in cities. Philadelphia has 68 percent of Southeastern Pennsylvania's public housing, with 15,700 PHA units and 90,000 units that receive state or federal subsidies.

Wister residents use federal vouchers, so the Department of Housing and Urban Development (HUD) oversees the complex, which is privately managed by the Michaels Organization, a Marlton, N.J.-based public housing developer and manager with national reach. Big-business conservatives often oppose government programs, but in an age where outsourcing rules, public spending can mean big business.

And Michaels seems eager to make political friends, particularly in the South Jersey Democratic Party. In a 2009 investigation of the failed state takeover of Camden, the *Inquirer* found that the Michaels Organization CEO Michael Levitt and his wife Patricia donated more than $220,000 to Camden County and other New Jersey Democrats between 2000 and 2008. Michaels was awarded contracts for two new Camden affordable-housing projects, even though the recovery law called for market-rate housing.

Records show the Levitts gave generously to Republicans and Democrats statewide. In Elizabeth, Michaels owned a troubled and high-crime Section 8 complex called Oakwood Plaza, which in 2009 required a $4 million state bailout when it was sold to another company.

In Pennsylvania, Levitt donated $28,000 to former Mayor John Street and $25,000 to former Gov. Ed Rendell.

Tenant Watson earns less than $12,000 a year. And she thinks most politicians are corrupt.

She invests in her 11 grandchildren. Cubbies in an upstairs bedroom labeled with their names are stuffed with coloring books. One has developed asthma, which she believes was caused by the mold.

When asked whether she thought tenants were treated like children, she responded, "I feel like they're treating us like inmates."

As for the photos, Zaner says they were displayed to help tenants pass HUD-mandated housekeeping inspections, and emphasized that the owner's identities were not made public.

"I think this is a misunderstanding too," Zaner wrote, though she conceded it might have been a poor decision. "Even though the units and/or the individual residents have never been identified in the photos used at workshops, we believe it probably would have been better for the staff to use photos of units that are either not occupied or from the units of former residents."

In an email, Michaels pointed to various programs that Wister offers, including mentoring, college scholarships and "anti-drug marches and parades." Zaner said Wister scored 91 out of 100 on a recent HUD inspection, and that residents elect representatives to a Residents Association. When contacted by *City Paper*, Association president Lillie Edwards defended the former

> "They're treating us like inmates."

manager, whom she identified as DeCarla Roberts-Lee.

"As a resident, I feel that when Ms. Roberts-Lee began to do her job the way it needed to be done, people started to feel some type of way," said Edwards. "She had to put her foot down. I didn't agree with some of the things, but she was just doing her job."

Michaels also forwarded letters of support from state Rep. John Myers and former 12th Ward leader Greg Palmer, who wrote, "The tenants seem to be friendly and happy in their homes."

HUD spokesperson Maria Bynum said her agency will follow up to ensure Wister makes necessary repairs, though she did not answer questions about whether Michaels broke federal rules.

Meanwhile, tenants just ask for a decent home.

"I feel like I shouldn't be here," says resident Mitchell, the handyman. "I feel like it's not a place for anybody to live."

(daniel.denvir@citypaper.net)

+ A Million Stories

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> "There is a history of baseball in Brewerytown."

by restaurateur Mike Stollenwerk among their tenants, and they continue to work at revitalization. So, um, why Waffle ball? "There is a history of baseball in Brewerytown in that the **first Philadelphia A's field** was between 29th and 30th on Oxford," explained Roller. Then he added, "And it's fun."

Meanwhile, player Hartley was sizing up the competition and noting one guy wearing a knee brace. **"He's intending to dive,"** Hartley surmised. "I'm intending on doing a lot of standing still."

—**Theresa Everline**

+ THE LONELIEST NUMBER

On Saturday, SugarHouse Casino will celebrate the one-year anniversary of its opening day (itself marked by the appearance of Ralph Archbold, the city's **"official" Benjamin Franklin impersonator**, flanked by sequin-bikinied women). This weekend's festivities, dubbed "Year Won!" (get it?) will include Mummers, bands and a sweepstakes for $100,000 of free slot play.

Also marking the occasion — though hardly celebrating it — is Casino-Free Philadelphia, which released its own acknowledgement of the anniversary, along with some **less jubilant numbers**. Since opening day, gamblers have lost more than $232 million at the casino — compared, the group notes, to the just over $11 million of the casino's earnings that have gone to the city in the form of wage tax reduction, local share assessment and other donations. How many people it took to **lose nearly a quarter-billion dollars** isn't clear — but, clearly, some have contributed more strenuously than others. SugarHouse CEO Wendy Hamilton told a conference last year that a "large percentage" of customers visit three to five times a week. At least 500 people, Casino-Free says, have **used checking accounts as collateral** to take out a line of credit from SugarHouse.

But don't let the gloomy stats bog you down. The celebration is "going to be a blast," says Hamilton in a press release. "Entry to the party," the release notes, "is free."

—**Isaiah Thompson**

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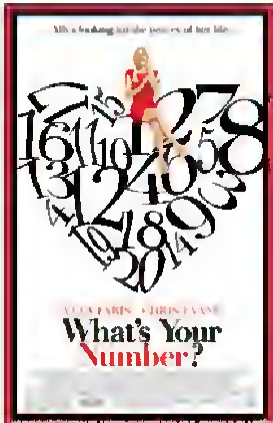


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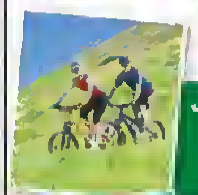
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THE ALBUM AT THE END OF THE WORLD.

andrew lipke

words by **m.j. fine**

The Plague started with a pair of chords. They've haunted Andrew Lipke for eight years, but they haven't paralyzed him. In that time, he got married, released three rock albums, built a studio and became a father. And through it all, he kept returning to the piano to play those two chords.

They've found a home in "Reunion," one of the end-of-days meditations on *The Plague*, his gorgeous new album with the Azrael Quartet. When Judgment Day comes, it turns out people aren't as prepared as they thought they'd be. In a suite of "apocalyptic vignettes," Lipke gives voice to the doomed and the angels alike. "Why'd it have to be now, why'd it have to be here?" a baffled man asks one of the messengers. Strings flutter as the insistent piano figure clears the way for her patient — if unsettling — reply.

"I've always liked the kind of crisscrossing of total fantasy stuff and then the people who take it real serious," says Lipke, the son of a Methodist minister. "I think it's just so fascinating. That's why I always liked Revelations."

If all had gone according to plan, *The Plague* would have been out in March. But while the strings were done in December and the two songs recorded with Lipke's band The Prospects were in the can, it took more time and a couple of unorthodox recording sessions to get the piano just right.

In the meantime, two notable things happened in May: The world didn't end, and Lipke and his wife, Myriah, welcomed their daughter, Arabelle. Holding the alert infant at their home in Kensington, the proud dad is clearly besotted. How does such a happy man promote such a bleak album?

"Nothing really matters that much anymore," Lipke says. He doesn't mean that in a nihilistic way, it's just that he knows what counts in life. "Everything else is kind of fun, so I just have fun with it."

While he's wrestled with hope and despair in his work, it's easy to see which takes precedence in person. He's an optimist who sets seemingly impossible goals, like building a home studio in three months or building a bridge between his pop career and his classical ambitions. "I don't want to get cocky, but I just feel like you aim as high as you possibly can, and if you fall short, you're still pretty high up there."

Though only two of *The Plague*'s numbers feature The Prospects, there's a forward motion to the pieces that won't come as a surprise to those who are familiar with Lipke's work. "Up to Here" is epic, almost Zeppelin-esque, ramping up the dramatic tension with tightly controlled drums and Lipke's powerful wail, the string quartet drives his voice ever heavenward on the seven minute "Hosanna."

While growing up in the church was pivotal to Lipke's development, fatherhood has only furthered his belief that any afterlife would be superfluous. "There can't be anything bigger than this because this is way bigger than anybody could ever fathom," he says. "Even seeing a baby breast-feed and think about that whole process — there's enough wonder in right now, right here."

But don't expect domestic bliss to get in the way of his dark muse.

"The music I like is like 'Grrrr.' I like minor chords. I like sad music. I like beautiful melodies saying sad things. I like destructive music. I mean, all kinds of music, but it's the dark stuff that excites me," Lipke laughs. "But worldview? Nah. Hasn't changed. The only thing I can say is that everything feels lighter."

(m_fine@citypaper.net)

Andrew Lipke and the Azrael Quartet play Set, Sept. 24, 10:30 p.m., $10, Tin Angel, 20 S. Second St., 215-928-0978, tinangel.com



photograph by **mark stehle**

DARK MATERIAL. Andrew Lipke ponders the apocalypse on his new album *The Plague*

meg baird

AN OTHER-WORLDLY FOLK ARTIST COMES BACK IN SEASON (AND IT'S ABOUT TIME).

words by **patrick rapa**

Meg Baird's music moves with earthy strums and delicate, pointillist plucks, acoustic guitar strings bending and chiming. Her lyrics are populated by heartsick souls on long, vague journeys. A maiden here, a beast stalking lovers there. Except for her band, Espers, and a few others, nobody's really writing these sorts of primeval, pre-pop folk songs anymore.

Does she ever get the feeling she's, you know, born in the wrong era?

"I mean, well, look where I work," she says with a shy laugh. We're sitting in an oaken auditorium in North Philly's Wagner Free Institute of Science that could double for the operating theater in *The Grave Clinic*. Just down the hall is her desk in the development office. Upstairs, century-and-a-half-old taxidermy sits in unrefrigerated glass cases, the atmosphere not musty, just charmingly, ambiguously ancient. That Baird has found employment in such a place just really, really makes sense.

"But no," she continues. "I don't feel dislodged from time. Maybe I'm less wrapped up in this time period, rather than not in it. Maybe just a little more interested in things that don't change as much."

Listeners who found themselves captivated by Baird's 2007 solo debut, *Dear Companion*, will notice a few changes in the new *Seasons on Earth* (Drag City): more supporting musicians, a prevailing lushness and, of course, all those originals. Where the first one unleashed Baird's lofty, celestial voice on her favorite songs and songwriters (Fraser & DeBolt's "Waltze of the Tennis Players," Jimmy Webb's "Do What You Gotta Do"), the new one has her confidently brandishing her own writing skills.

"Stream" swells and settles, raising the volume and upping the tempo perhaps only to conjure by contrast a calmer calm for the spooky, still parts. Nimble fingers drive the elegant "Stars Climb Up the Vine" while "Babylon" drips with Baird's most forceful and emotive vocals. Throughout, the sliding sounds of a pedal steel and dobro turn up to haunt the backdrop, and lend a little chaos to the rhythmic main plot.

The album does include a pair of well-chosen covers, Mark-Almond Band's "Friends" and The House of Love's "The Beatles and the Stones"—two tracks that match Baird's originals when it comes to enigmatic intent. A traditional like "The Cruelty of Barbary Ellen," a murder ballad that nestled nicely into *Dear Companion*, would have no place in the mysterious and finessed *Seasons on Earth*.

"It's nothing that you'd require a decoder ring for. It's all pretty obvious stuff," she says. Less clear is why it took Baird four years to follow up her widely acclaimed debut and capitalize on its success.

"That would have been sensible," she laughs, chalking it up to all the time she spends with Espers and The Baird Sisters, the duo with her sister Laura. "When I did the first record I wasn't even sure that I would make other records. That was kind of an experiment, just really go crazy and, with a lot of hubris, pick amazing songs, songwriter songs."

After working *Seasons* over at home and on stage for so long, the album came together pretty swiftly, a two-week session at Miner Street Studios. "It was really old-fashioned, I thought about it very album-formatted. Nothing new or fancy. Just thinking of it as an album."

One complaint? No lyric sheet to help the careful listener get to the roots of it, to pin down the story behind the album's many moods. "I don't know. It's not like they're secret," says Baird. "There's something weird about making a big deal about putting them in a sheet. I don't necessarily want them to exist without the music."

(pat@citypaper.net)



YOU BELONG IN A MUSEUM
Meg Baird stands in the Wagner's main showroom

photograph by **jessica kourkounis**



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lady

KATE FOUST AND CO. GET NAKED WITH *ME, YOU.*

words by **a.d. amorosi**

Kate Foust has rooved around the Philly music map like an expert couch surfer, from the glam-rootsy Toy Soldiers to the chamber-goofing Virtual Virgin to the folk-popping Perkasie. But it's with Lady that the raven-haired 22-year-old from Denver, Pa. (out in Lancaster County), has made her bed. Their sound is a mix of cosmopolitan country, trembling torch and flash-dancing soul, with vocals so clear, cutting and emotive you could cry.

Some moments in the Lady catalog, like the torrid "Lie to Me," are so stripped bare, even Foust gets nervous. "My voice is so naked, it's almost uncomfortable for me to listen to," she says.

"That's how I know it's good."

Tears will surely flow when *Me, You* (Ropeadope) comes out in October; Lady's debut disc was produced by Phil Nicolo, the Butcher Brother known for injecting the funk into white guys like Billy Joel, Urge Overkill and G. Love.

While the band — bassist Jim Scanlan, guitarist Ryan Belski, violinist Liz Zook and drummer James Dudas — tumbles through horny R&B, Afrobeat and jumpy jazz, Foust hitters *Me, You* with a saintly/whorish voice empowered by the theatrical range of k.d. lang or Prince.

"We all have really wide-ranging music tastes," notes Foust, musing about Stevie Wonder, Beck, Otis Redding, Jeff Buckley and other influences that have impacted Lady's sound since their formation in 2009, when a then restless UArts vocal performance major made it known she was on the prowl for tough and complex collaborators.

"I wasn't going to go to college, but in the summer of 2006 my mother dragged me to an open house at UArts," says Foust. "I really was mesmerized by the city, seeing as up until then I had lived in a one-traffic-light town." She moved to Philly the next year and started studying jazz vocal performance."

The rest of Lady, students all, had equal dedication to a diverse array of musical studies.

"We belong together," says Foust.

The band released a sonorous eponymous EP and made mincemeat of any showcase they played. Now, Nicolo's on board with *Me, You*, to give Lady's broad, soulful pop a sharp focus. Like Sinatra albums of yore dealing with bouts of love and loneliness, Foust's conversational lyrics have a conceptual bent toward ruined romance.

"The songs cover the past five years or so, and the different relationships I've had as well as periods of solitude that filled those years. I decided that since the record chiefly deals with that subject matter — why not just dive in and drive the concept of the record as a whole in that direction?" But don't expect track after track of baleful ballads.

"For the music nerds, 'How Did You Know?' has some neat time and final changes," she laughs. The same complexity is what lifts "Give Me" with its dazzling middle section and chilling strings as well as the "jazz odyssey" (as Foust jokingly calls it) of "Don't You Dare/High." The music is beautiful and sensual. Lady has played these tracks live with a dozen different arrangements — yet hearing them now on *Me, You*, they are finally defined.

And Foust is restless to get the thing released and move on. On occasion, she seems to treat it like the past lovers scattered throughout her lyrics — like she'd rather not deal with them again. Not on this day, though. "I have to take back what I said about the record," says Foust with a loud laugh. "I'm in love with it again *so much*. But I've also got 16 new ones and am ready to make the next record."

(a_amorosi@citypaper.net)



photograph by **neal santos**

LOOKS LIKE LADY. Kate Foust, backed by (L-R) Liz Zook, Ryan Belski, Jim Scanlan and James Dudas.

lantern

STRANGERS FROM THE NORTH MAKE NO-BULLSHIT ROCK IN FISHTOWN.

words by **john vettese**

"When I write music, I can't just pick up my guitar by myself and play something," says Zachary Devereux Fairbrother. "I want to experiment with the whole group."

Collaboration was not always the rule for the 24-year-old singer and guitarist of Lantern, a blues-garage power trio new to Philadelphia. In his previous band, Montreal acid rock outfit Omon Ra II, Fairbrother called the shots and his fellow musicians played along. Moving to Philadelphia last year with Emily Robb (Omon Ra's bassist, as well as his girlfriend), the songwriter found out he much preferred sharing the load.

It's a Wednesday evening and we're sitting on the roof of the Fishtown warehouse where Lantern lives, basking in the glow of the Berks El stop as dusk descends. The building is populated by artists and fellow musicians, from Bardo Pond to former members of The Armchairs, and the band feeds off the prevailing creative fertility.

Robb's sister used to live here, too, her tip brought Robb and Fairbrother to town in 2010, as they were looking to turn their recording project into a live band. Soon after arriving, they met Sophia White at a show by her old punk band, bunnyRAT. One badass drum solo later, she was in Lantern.

"I kind of wanted to expand my musical vocabulary," White recalls. "So I jammed with them and I immediately loved it."

The band rehearses twice a week at their practice space a few blocks north. Things usually kick off with an open-ended jam. Later, the best parts are revisited. Lately, Robb says, there's been a total Germs vibe, where White opens on a pounding rhythm and the band follows, fast and hard.

The *Stranger I Come Stranger I Leave* cassette EP, released this summer on Night People Records, is a direct offshoot of these jams. In contrast, Lantern's debut, *Deliver Me From Nowhere* (Electric Voice), was recorded piecemeal, when Fairbrother was still living in Montreal and Robb had returned briefly to Connecticut. Sparse and minimal, it shows a different side to the band — particularly the epic "In the Night Alone," which builds from a rattling take on '50s pop into ambient rain sounds and drone (caused by time-stretching a Beethoven string quartet piece). The EP is where Fairbrother first oriented himself toward blues.

But the blues music Lantern jams on is "kind of old, kind of dark and of a very specific time period," Fairbrother explains. "I was reading a lot of Cormac McCarthy, and kind of like heavy literature dealing with these very vast concepts on existence. Listening to blues music, it's very old, but I found it interesting that it spoke to me. It transcended time in some way. I think that music will always be relevant in some sense."

Dan Svizeny of experimental Lambertville act Cough Cool admires the band's vision — through him, Lantern has a release lined up this fall on Asheville, N.C., label Bathetic Records. Svizeny and Fairbrother met online and have collaborated on their respective projects. "Zach is a super-talented guy, he gets music and has serious knowledge and chops," Svizeny says. "I really dig no-bullshit rock, and Lantern really nails that vibe."

The cassette is coming out later this fall, while Lantern is on its first U.S. tour. Before then, the band has a 7" release/tour kickoff party at Silk City on Sept. 28, and a gig backing up old Canada friends Dirty Beaches at Making Time on Sept. 30. Its plans beyond are even more ambitious. Fairbrother says he wants to have both a Lantern full-length and a Willie Dixon covers album done by next year.

"It's weird," he says. "I want to do something acoustic, too. I've been trying lately to write that way. But it doesn't feel natural to not do it with the band. Which is a good feeling."

(john.vettese@citypaper.net)



DELIVER ME FROM CANADA
Emily Robb and Zachary Devereux Fairbrother met Sophia White (left) when they moved to Fishtown from Montreal

photograph by **jessica kourkounis**



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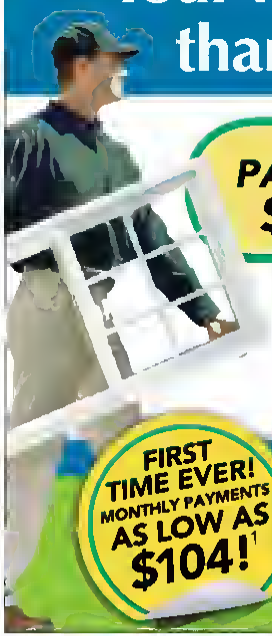
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THE QUEEN OF POPPED! HITS THE ROAD TO TEAM UP WITH HER SONGWRITING HEROES.

words by **cassie owens**

It was producer Sam Hollander's idea. Nikki Jean would reach out to her musical idols and ask them to write a song with her. Jean was game. She'd prized songwriters over singers since childhood, growing up in Minnesota. When 12 veritable legends agreed to collaborate, she hopped in the car and drove out to meet them.

The result is *Pennies in a Jar*, a lush record that makes you ache for times gone by as much as it turns your gaze toward the horizon. And its list of co-stars is impressive. Bob Dylan, Lamont Dozier, Bobby Braddock, Burt Bacharach, Carly Simon, Carole King — their sounds all bridged by Jean's voice.

Bridges are sort of her thing.

A biracial singer-songwriter with hip-hop ties, she rocks a homegrown-meets-glam style. Her ability to connect across aesthetics is what brought her to Philly in 2005, when Dice Raw, an MC frequently seen on stage with the Roots, invited her to form the rap/rock hybrid Nouveau Riche. She's lived here ever since. (In fact, she and Dice appeared on the cover of a *City Paper* Music Issue back in 2006.)

"Anytime I do something that's hip-hop-influenced, I draw a lot from Philly," says Jean, a late addition to this weekend's Popped! roster. Dice and The Roots Crew preached high lyrical standards from the get-go. "It really pushed me as a lyricist because I was in the room with lyricists every day, and I really wanted to represent, and show that I could write well."

Her first big breakthrough came in 2008, when she contributed to "Hip Hop Saved My Life," a single on Lupe Fiasco's *The Cool*. She went on to join Lupe, Rihanna, N.E.R.D. and Kanye on the Glow in the Dark Tour that spring. That summer, Nouveau Riche dropped its final EP and disbanded, but before the year was over, *Pennies* was beginning to take shape.

"These writers that I got a chance to work with — they're *magical*. They're wonderful. It's like Alice in Wonderland, and Disneyworld and Six Flags all in one," she raves. "If I came there with my own agenda, I was going to miss out on the opportunity of receiving whatever it is they had to give. Like, I can write songs by myself every day. I can only write a song with Jimmy Webb once."

When she wasn't refining her work with pop deities, Jean spent her time making cookies, cakes and comfort food. Even with the stacked list of collaborators, Columbia wasn't sold on the album's appeal. Fortunately, New York label S-Curve got on board, and she launched an online cookie store to support herself until *Pennies* finally dropped.

The album wound up as quintessentially American as her culinary tastes and, chances are, *Pennies* will be her most eclectic work. Jean's not keen on tackling so many genres again. "I'll always write all different types of songs because that's just who I am. Whether I'll be able to put all those songs on an album again remains to be seen," she says. "People want things to go together. ... When they get a rap album, they want it to be rap music, when they get a country album, they want it be country music. I am not trying to recreate the wheel."

Jean's already got another album in the works, which she hopes to release in the next two years, and a bigger multimedia project she's staying tight-lipped on for now. The project already has a name. She's got the blueprint; she's just waiting to build.

"I have a larger vision that involves a story," she says carefully. "I'm not ready to unveil."

(cassie.owens@citypaper.net)

Nikki Jean plays the Popped! Music Festival on Saturday. See right for more info.



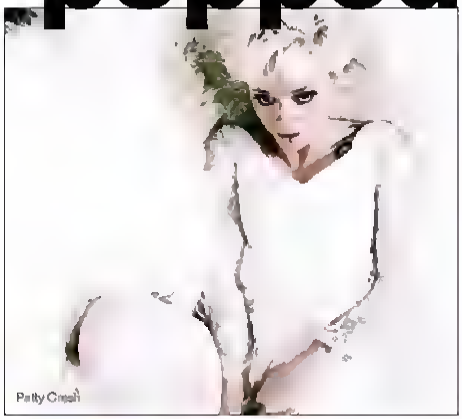
NOBODY DOES IT BETTER. Bob Dylan, Carly Simon, Burt Bacharach, Carole King and more co-wrote songs for Nikki Jean's debut.

photograph by **neal santos**

PHILLY'S LITTLE FESTIVAL-THAT-COULD GOES FOR BROKE THIS WEEKEND.

words by **patrick rapa**

popped



Patty Crash

POPPED! hasn't been an easy thing to get a grip on. First it was this CMJ-ish deal (or SXSW-esque, if you've never been there) — mostly smaller shows at venues all over the city and local bands like Hail Social and Golden Ball carrying the load. It was not all that different from this year's edition of the F/M Fest (see p. 25). In its second year, Popped! really popped: a big giant open-air show on Drexel's campus with Mates of States and Vampire Weekend playing down the sun and, the next night, a Capitol Years/Daniel Johnston collaboration at World Café Live. The following year, really big plans fall through and Popped! ended up attaching itself to the Second Street Festival in NoLibs, for a free, laid-back outdoor feel. Last year Popped! didn't happen at all.

Now this mixed-up festival of a thousand dreams is back, and finally seems to have the backing and the focus to match its vision. Not a ton of locals on the bill, but two days of nationally known music and comedy acts on three stages and lots of food. For venue information, go to poppedphiladelphia.com or electricfactory.info.

friday

☐ BEST BETS: **The Shins** and **The Hold Steady** are guaranteed to be a good time. The former feeds the brain, the latter gets the heart drunk. Just judging by its headliners, Friday's about rocking you.

☐ ALL YOU SNIFFLING INDIE KIDS: Like Animal Collective, but wish it was less of a Noah's Ark shit-show? Try **Panda Bear**. The Collective's frontbear delivers all the poppy, trippy weirdness, but likes it way more electronic and groovy — or did, until *Tomboy*, released in the spring, when things got harder and heavier on the guitars. The thing about Detroit's **Dale Earnhardt Jr. Jr.** is that, despite the prevailing ironicality and the trucker hats, they actually make sweet little unprecious pop songs — some tender Paul Simon-ish stuff — but with just enough garage edge to forgive their Judah Friedlander aesthetic. **The Pains of Being Pure at Heart** will rock you even more gently. Some are shortlisting *Belong* as one of the top albums of 2011, and the title track makes a strong case.

☐ THE BRITS: Still riding high on its self-titled debut that dropped back in February, **Yuck** likes to keep things noisy and boisterous, a la Dino Jr. **Elbow** is proggy Brit-poppy, à la itself. (They've been around since '97.) The **Joy Formidable**'s lead singer/guitarist is named Ritzy Bryan, but it's actually a really good band.

☐ WILD CARDS: **Company of Thieves**, **Miniature Tigers**, **Dead Confederate**

saturday

☐ BEST BETS: Saturday's all about dancing. **Pretty Lights** and **Girl Talk** both specialize in beat-matching, sample-hoarding, hip-hop reprogramming and crowd moving. Denver's Pretty Lights gets points for actual instruments. Pittsburgh's Girl Talk scores big by mixing Black Sabbath and "Dougie" in the same track. Catch 'em both before they get the death penalty for large-scale copyright violations. **Charles Bradley**, aka "The Screaming Eagle of Soul," will move you with his revivalist funk. Don't count out hip-hop pioneer **Rakim** either.

☐ ALL YOU SNIFFLING INDIE KIDS: New Jersey's **Titus Andronicus** is just about the most earnest and sneakily ambitious rock band in America. They won't leave the stage until everybody's sweaty, bloody and bruised. Popped! veterans **Mates of States** have a new album, and it's just another brilliantly catchy batch of syoth-pop. Can't forget the **Cults** either.

☐ WTF: Mark my words. One day it's going to come out that **Kreayshawn** isn't really a young punk street-talkin', hard-frontin', MC Lyte-dressin' MC from Oakland but a thirtysomething grad student/performance artist from San Fran working on a Ph.D on "the acceptance and ambiguity of like gender roles and culture-leeching in modern American art and shit" and suddenly it's all going to make sense.

☐ LIVE FROM PHILLY: Check out our finest Icelandic import, **Patty Crash**, a dance-punk hip-hopper we need to hear more from. And don't be surprised if she and **Nikki Jean** turn up in each other's sets. The always reliable **Black Landlord** will rock and roll, **Questlove** will spin some and **Sun Airway** will do its bliss-out indie-pop thing.

☐ WILD CARDS: **Foster the People**, **Tha Bedoa Band**, **Anamanaguchi**

(pat@citypaper.net)

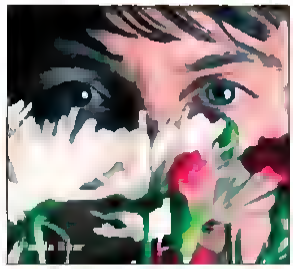
☐ *Popped! Music Festival. Fri., Sat., Sept. 23-24. $50-50 one day or $110 two-day pass. For venue information, go to poppedphiladelphia.com or electricfactory.info*



Cults



Girl Talk






A Philly Kind Of Love
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9th & Passyunk Ave.

RUNNING DOWN THIS WEEKEND'S OTHER BIG FESTIVALS.

words by **patrick rapa**

f/m fest



DREW BAIRD

FOR its second year, Philadelphia Film + Music Festival wants to yank you all over town. In a good way. For the film stuff — including docs on Jay Reatard and JC Dobbs — check their site. Music fans will want to talk music. **Thursday:** It all starts with Philadelphia Slick playing Fishtown's sweet new 2424 Studios (2424 York St.). Live, jammy hip-hop led by nimble-tongued MC Noesis. **Friday:** Day two is wall-to-wall, but the highlight has gotta be the "Our Band Could Be Your Life" showcase at 2424 Studios (again), wherein locals act like their indie rock heroes: The Silence Kit as Minor Threat, Faus Slang as Husker Du, Howling Fantods as Mudhoney, etc. Of course you can't go wrong with Deadmau5 at the Festival Pier, or Marissa Nadler, Sharon Van Etten and Hezekiah Jones at World Café Live, either. **Saturday:** F/M's biggest and best stuff (besides Riot Fest East, see below) can be found for free at three conjoined outdoor shows. Cheers Elephant, Kuf Knotz, The Weeds, Meg Wilkinson, Lady (whom you can read about on p. 19), Zelazowa and like 20-something more bands just blocks apart from each other (go to Fourth and Girard and walk east). Fill the canteen, head out early, stay late. **Sunday:** It all winds down with a big ol' indoor/outdoor BBQ starring Birdie Busch, Good Old War, Thao + The Get Down Stay Down, Viva Voce, Reading Rainbow, North Lawrence Midnight Singers, Toy Soldiers and tons more. Amazing local talent the whole weekend through.

Philadelphia Music and Film Festival 2011, Sept. 22-25, various venues and prices, phillyfmfest.com.

riot fest



CHAPMAN BAEHLER

YOU can go ahead and call it Punked! if you want. It's hard not to think of this as the flipside of Two-Face's scarred coin (the shiny side being the pretty, pretty Popped[1], its competition for that day's ears and dollars). Technically, Riot Fest East is part of the F/M Fest, but it's also its own tour and deserves some special attention. Thanks to the dual-stage arrangement, two bands — both fun-loving/born-again '80s pop-punk gods — can rightfully lay claim to the headliner spot: the glorious, absurdist Dead Milkmen (featuring *City Paper* columnist Rodney Anonymous), who gave us "Punk Rock Girl," "Bitchin' Camaro" and "Fourchemia," and blunt California nutbells The Descendents, known for shout-along anthems like "My Dad Sucks," "I Like Food" and "Hürtin Crüe." In fact, RFE is crawling with righteous undead hardcore/post-hardcore bands: 7 Seconds, Samiam, Naked Raygun, Bethlehem's beloved Weston, Wilmington's Plow United (reunited just for this show) and Suicide Machines (to teach the kids about ska-core). Meanwhile, X — as in Exene Cervenka, John Doe and co. — will be performing its classic 1980 debut *Los Angeles* in its entirety. There is some young bloody make sure you check out Scranton's intense and righteous Menzingers and West Philly indie-metalists The Clow.

Sat. Sept. 24, noon, $34.50. Penn's Landing Festival Pier, Columbus Blvd. and Spring Garden St., riotfest.org/east.

STARVED FOR ATTENTION

195 million stories of malnutrition. Rewrite the story.



Doctors Without Borders/Médecins Sans Frontières (MSF) is recreating one of its field hospitals in Philadelphia just like those used by its doctors and nurses to treat malnourished children in Somalia, India, and elsewhere. MSF aid workers will guide visitors through a simulated clinic used to treat and prevent childhood malnutrition. Visitors will also be able to view stunning multimedia documentaries and photographs from the award-winning photojournalists of VII Photo, and join the fight to rewrite the story of malnutrition.

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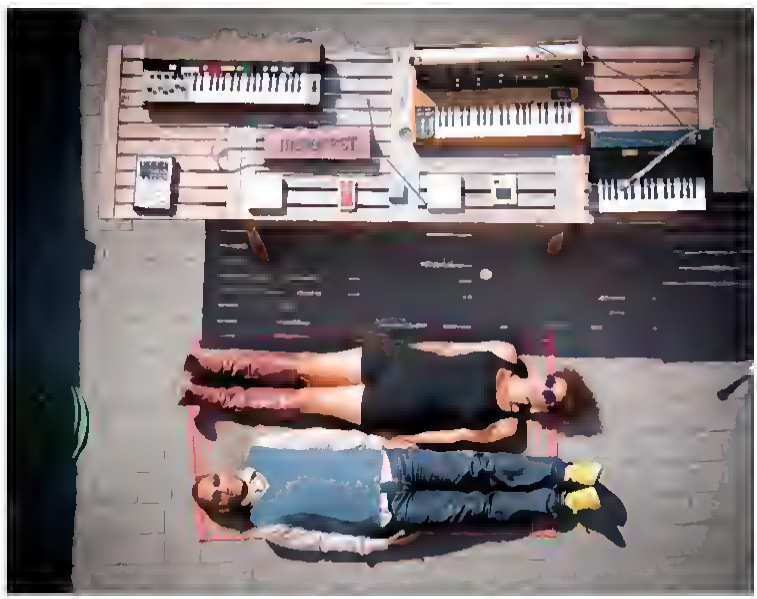
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icepack

By A.D. Amorosi

➤ **YOU KNOW HOW** you'd rather not catch up with people from your old 'hood because you hated them then and can't imagine what you could offer each other now besides miserable disregard? But then you run into the occasional old buddy doing good things. Like **Marc Voci**. When we were kids, he had a squeaky voice and sang in a goof-punk band. Now he owns an eponymous **Salon & Colorbar** in Folsom, Pa., and has been working on **Style Me Hired**, a charitable project where he and 25 other area salons partner with **Career Wardrobe** to offer makeovers to women looking for jobs. "I see how doing makeovers empowers these women," says Voci, who's shed 600 entries since August. He'll whittle that down to 100 prize-winners at the Sept. 26 ceremony at **Omni Hotel** (Fourth and Chestnut). "I'm grateful for this opportunity," says Voci. Good guy. ➤ While **TLA Video** peeps are still reeling that the last store at 15th and Locust closed last week, Philly cinephiles will further lament the shuttering of **Beaux Arts Video** at 10th and Spruce. It was a neighborhood haven for old films and kitsch rarities. Sob. ➤ **Andrea Clearfield** is celebrating her 25th anniversary as an underground salon operator Sept. 25 with tea at **Dance/UP** in the 1427 Building (on Spruce, where the salon once resided) and a procession marching to the current Sydenham Street location for live performances. What's more: In October she's starting a "**Main Line Reform Temple Salon**" with Cantor **Marshall Portnoy**. Clearfield doesn't advertise her salons. Keep your eyes peeled. ➤ Wino **Mamie Old** and **Huffamooses Kevin Hanson** and **Jim Stager** kicked off **London Grill**'s 20th anniversary with co-owners chef **Michael McNally** and **Terry Berch McNelly** throwing down new menu items like pastrami duck breast and desserts paired with McNally's house-made limoncello. Hiccup. ➤ Ten years ago, I wrote about Philly's best electronic band, keyboardist **Michael McDermott** and bassist/vocalist **John Plunkett**'s **Robots In Disguise**. They innovatively unified the city's DJ and sequencer faction with a drum 'n' bass bounce and "100 percent live sound consisting of DJs, keyboards, bass, drums and MCs," recalls McDermott. Plunkett passed in May, but McDermott (also known for the **earSnake** label and **Gemini Wolf**) couldn't let his pal go silently, so he released ***Robots Ready***, a retrospective of Robots tracks that marks the first time various studio EPs, live rarities and bootlegs have been available since 2001. "We knew the time was now to share John's music with a new set of fans," says McDermott, who dropped a free download from earsnake.com with a PDF booklet with photos by Wolfen collaborator **Pandar**. Go to earsnake.bandcamp.com. ➤ Then go to citypaper.net/icepack.

(a_amorosi@citypaper.net)



NO REST FOR THE EERIE: King Britt and Rucyl's on-another-plane Saturn Never Sleeps project is inspired by sci-fi sounds.

NEAL SANTOS

[performance art]

SLEEPING GIANT

Philly chantause Rucyl and her fiancé, King Britt, collaborata on a beast of a multimedia affair.

By A.D. Amorosi

It may have started as a tribute to all things Sun Ra, but since its 2009 inception, King Britt's latest project has morphed into something much more complicated. Think of it as a band if you must, but Saturn Never Sleeps is more like a prose- and performance-art-headed musical hydra with its own ever-evolving personality and soundtrack.

Certainly, Britt — the Philly DJ known for his ownership of the Ovum label and the Sylk 130 disco ensemble — has a background in the sumptuous and the strange. Along with making a hit from sampling the gospel tracts of Sister Gertrude Morgan, the Southwest Philadelphia native has recorded glacial soundscapes for art galleries and remixed vocal odd-goddess Meredith Monk's "Traveling" for a project curated by DJ Spooky.

Britt's a weirdo. Good on him. Yet he's met his match in the singularly named Rucyl. Not only is she his fiancée, but the onetime member of The Goats is the cool voice and performance mistress behind Saturn Never Sleeps' debut science-fiction-focused recording, *Yesterday's Machine*.

"The sci-fi element was inspired by the computer-music movement of the late '60s and '70s (a la Bruce Haack) and by Sun Ra's epic film *Space is the Place*, which deals with identity, cosmic consciousness and experimental self-expression — all my favorite themes," says Rucyl of the project's visual and musical cues. "I use the term 'science fiction' loosely as a way to describe work that doesn't necessarily fit into any specific genre."

Rucyl is used to genre-bending. As a student at NYU's Tisch School's Interactive Telecommunications Program (ITP), she was exposed to a seemingly infinite range of possibilities where performance art, spoken word and accompanying technologies were concerned. "ITP opened my eyes to the endless opportunities of interactive expression," she says. "We're always looking out for new technologies and software to expand our performances."

> "It doesn't necessarily fit into any specific genre."

At ITP, Rucyl was alive with discoveries both aesthetic and technological. Musically, she tested the waters with oddball solo performances in Queens, improvising while accompanied by just a few analog effects boxes, delays and reverb pedals. "That's when I began to really be interested in investigating vibrations and frequency of sounds and experimental physical performance," says Rucyl enthusiastically.

She even built her own wearable MIDI controller and sewed it into a leather/snakeskin jumpsuit, controlling her audio and visual set single-handedly. She called it "The Chakakhantroller." "I named it after Chaka Khan because one, it looks badass," laughs Rucyl, "and two, Chaka Khan needs no assistance to give an amazing performance."

>>> continued on page 28

[haunting, heart-wrenching idiosyncrasies]

[disc-o-scope]

➤ folk



Third time out and the spryest, most striking work yet from the fiercely prodigious **Laura Marling**, *A Creature I Don't Know* (Virgin) finds the steely-eyed, still-implausibly youthful songstress toughening up her nimble, classically refined folk with hard-boiled jazz, blues and (surprisingly bruising) rock inflections, following her increasingly inimitable voice (both literary and literal) into ever more dramatic, elemental mythic themes and haunting, heart-wrenching idiosyncrasies, and also — just showing off — penning her most immediate, ear-catching batch of tunes yet.

—K. Ross Hoffman

➤ metal

Who says you can't bash on guitars and pour your heart out at the same time? Warming frontman Patrick Walker's new band, **40 Watt Sun**, allows him to do just that, enveloping his at times Stipesh croon in a concrete-crushing slow onslaught of heavyness. The band's debut, *The Inside Room* (Metal Blade), often feels like watching *Brian's Song* enacted by Justin Broadrick.

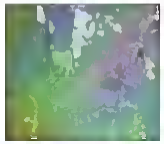
—Shaun Brady

➤ rock/pop

Strange Mercy (4AD), Anne Clark's third disc under the **St. Vincent** moniker, channels some of the expansive sonic sensibilities of Björk while maintaining the down-to-earth emotive qualities of Emily Haines. The first single, "Cruel," is a melodic rumination on the meanness of kids and, thanks to its many horns and hooks, it's bound to be a hit on campuses this fall. "Cheerleader," a slow, spacey ballad with whooshing synths, flows seamlessly into "Surgeon," a trippy ditty that would best be described — to quote the late Mark Sandman — as "fuck rock." Think of a busier, more psychedelic Portishead.

--Ryan Carey

➤ ambient/experimental



Even more than the spacey, synthy drones of his well-loved band, Emeralds, the music that Ohioan guitarist/tone-sculptor **Mark McGuire** makes on his lonesome is ideally suited to soundtrack any variety of bliss, be it heady or wistful, wide-eyed or pleasantly drowsy. *Get Lost* (Editions Mego), his latest in a continuous stream of releases, offers five fairly brief, breezily fluid, warmly melodic and layered acoustic/electric pop-ambient excursions, plus the perfectly titled "Firefly Constellations" — 20 minutes of flittering, saturated sound-shards and patient, placid strums.

—K. Ross Hoffman

flickpick [movie review]



HE GOT GAME: In perhaps the first "inside baseball" film ever made, Brad Pitt plays a GM who builds up a struggling team — and falls back in love with the sport in the process.

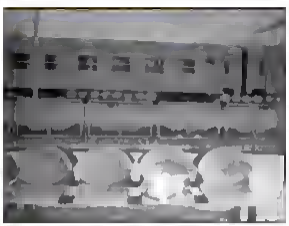
MONEYBALL

[B] REST ASSURED, there is a game winning home run in Bennett Miller's retelling of the Oakland A's 2002 season, but for once it doesn't serve as the emotional climax of the film. That's because *Moneyball* isn't so much a baseball film as perhaps the first "inside baseball" film, only peripherally concerned with whether the team wins or loses. This is one movie that is fundamentally focused on how you play the game. Brad Pitt plays A's general manager Billy Beane, a failed player who seeks a measure of redemption by turning his struggling, downmarket ballclub around. He sees potential in the statistical analysis offered by Yale economics grad Peter Brand (Jonah Hill), setting him at odds with the more traditional attitudes of his scouts and team manager Art Howe (Philip Seymour Hoffman). This makes for an odd, parallel-universe sports story where the bean counters and upper management are the good guys, and the gut-feeling crowd become the villains, enemies of change. It works in no small part thanks to the smart script by Steven Zaillian and Aaron Sorkin, who create a tense story while perversely turning their backs on the action on the field to stare at computer screens and spreadsheets. They're concerned with an idea, not a game, which makes the film compelling even to non-fans. *Moneyball* begins with a 2001 playoff game between the A's and the Yankees, though reveals the teams' payrolls before their names. It's a cynical view of modern baseball that Pitt carries in his strong, subdued performance, only revealing his romance with the game by inches, as hope slowly reawakens from frustration. Brief glimpses are given of Beane's past, where his prospects as a high school hotshot are squandered when he consistently chokes in the majors. It's suggested that he chokes from the pressure of his own promise, isolated by his should-have-been status. In joining with Brand, he obviously hopes to build a team at a time when the sport has been taken over by individual superstars. —*Shaun Brady*

It's how you play the game.

fullexposure
John Vettese sees what develops

BLUES TRAVELER



➤ **WHEN PHILADELPHIA PHOTOGRAPHER** Jacob Pastrovich visited Eastern Europe in 2008, he captured a society out of place. It had been more than a decade since the republics of the former Soviet Union had broken up, and his pictures — exhibiting at Fishtown's Gravy Studio through the end of the month — show a region still mired in transition.

This wasn't his intent. Even though his work hangs alongside ephemera from his time abroad — a Russian camera, T-shirts in Cyrillic, an LP by Bosnian singer Nada Obri, a Rubik's Cube (a game invented by a Hungarian) — Pastrovich regards the exhibit not as a travel essay, but a highly personal work, an introverted reflection of solitude and isolation. Perhaps, while gathering images for "I Still Don't Know Which Way to Go," he saw himself reflected in these stunted surroundings because he, too, was in transition.

After graduating from Rutgers–New Brunswick with a journalism degree, Pastrovich was anxious and confused about his future. Like many in the post-college rut, he taught English in Budapest, Hungary, from 2008 to 2009.

He found the city to be a curious blend of ancient and modern, traditional and contemporary, beginning with the architecture. *Untitled (Budapest)* is a striking vertical; not where the left half of the frame is a rectangular concrete building that could be offices or apartments, in the right half, a stone street dead-ends into an ornate Gothic chapel.

Pastrovich saw pairings like this recur across his travels. Budapest has shopping malls, but also castles. During a trip to Transylvania on Halloween (kinda cliché, he admits), he spotted children wandering cobblestone streets in present-day trick-or-treating attire. The juxtaposition of old and new is common in cities that have existed for centuries, but the photographer found this to be a unique stasis.

>>> continued on page 30

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+Sleeping Giant

<<< continued from page 28

"I'm willing to make mistakes, willing to look stupid, willing to experiment."

Rucyl insists that the visual element of Saturn Never Sleeps' performance is as crucial as their sound, tailor-made and manipulated for each new location and occasion. "Since performing our first gig at Silk, we've been focusing on the sound and bass vibrations," says Rucyl of the photographic look of its background visuals. "Currently we're working with Michael Todd, a young engineer in Portland, to develop a consistent visual performance setup controlled by our own frequencies. We're also working on a custom projection surface we can easily travel with."

The icy but soulful improv-electronic vibe of *Yesterday's Machine* sounds best in moments like the slow-building "The Machines Are the Stars," with its trans-world vocals, and "Hearts on Fire," with its strange sense of urgency. "'Bit by Bit' is my favorite," says Britt, applauding its complexity.

Yet it's at live performances where Saturn Never Sleeps shows its true sense of restlessness, the mix of the duo's Philadelphia soul/jazz backgrounds and electronic improvisational style running rampant.

"During performances, the songs with structure and melody give a sense of comfort to the audience — and us — before we go into super experimental spaces. I find it's a nice juxtaposition — like flying and landing, flying and landing."

Then again, Rucyl is most artistically concerned with being free.

"When we perform, I put myself on the edge of comfort," she says with a smile. "I'm willing to make mistakes, willing to look stupid, and willing to experiment. For me, cultivating an attitude of freedom is the main energy we want to convey to audiences — art as process and willingness to try something new. We're trying to un-homogenize you."

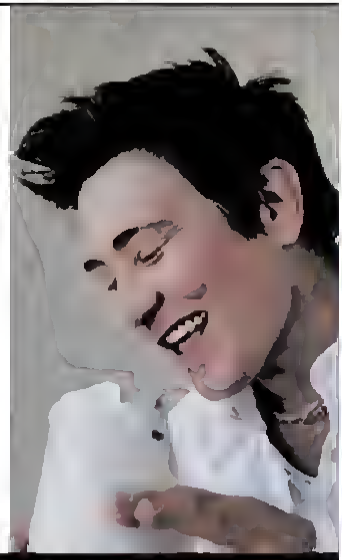
(a_amorosi@citypaper.net)

+Saturn Never Sleeps performs Tue., Sept. 27 9 p.m., $5/$8. Silk City, 435 Spring Garden St., 215-592-8938, silkcityphilly.com

k.d. lang
and the Siss
Boom Bang
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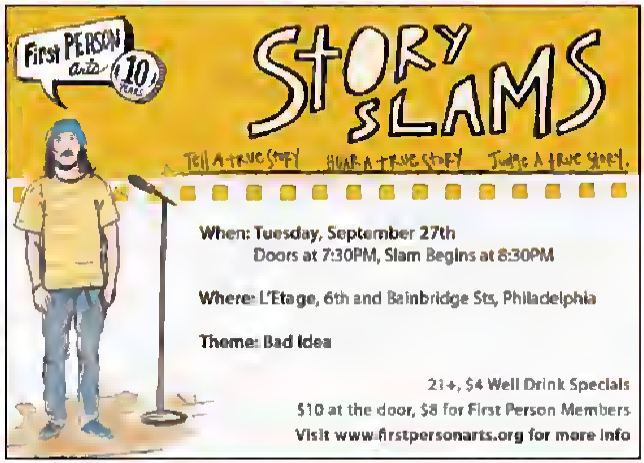
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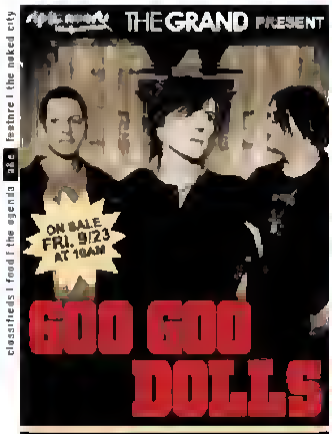


". . . a sensation. From the moment she [illegible] . . . this Carmen uses the music like promises and threats, teasing, [illegible] insinuating, bending the melody."
[illegible] on Rinat Shaham's [illegible] debut

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Rinat Shaham is Carmen. Photo by Tim Mitchem.



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+Blues Traveler
<<< continued from page 27

It might seem like the photographer fell short of his intent.

Wars in Yugoslavia during the '90s "pretty much turned it into this purgatory state," he observes.

Untitled (Phones) tightly crops a shelf in a downtown Budapest storefront, crammed to the edges with cellphones that date back to probably the early '90s — and appear questionably functional. Of a modernizing society, Pastrovich says "People don't know how to react to it. Some are diving right in, some are holding on to the way things used to be."

From a boat trip on a river near his great-grandfather's home in Novigrad, Croatia, Pastrovich snapped shots of structures off the shore. The shell of one sits like a post-war ruin in *Hotel*, when, in fact, construction was never completed; in *Building*, a single-story rancher looks equally abandoned, but it's a functioning park office.

Even given these unconventional subjects, it might still seem like the photographer fell short of his intent — the work sure sounds like a travelogue, albeit one that paints a dismal picture. Where we find Pastrovich himself is in that dreariness: the fact that he gravitated toward so many empty spaces, the flat, gray, rainy-day tones of his prints.

The latter is a by-product of the Russian point-and-shoots on which he shot exclusively while traveling. The images show their limitations, something not widely realized in an era of toy-camera emulators on smartphones, getting near-perfect exposures from a real-world Holga is intensely difficult and chancy.

Because of this, "I Still Don't Know Which Way To Go" is less than impressive on a technical level — if you look at the exhibit as a collection of individual images. Scenes are muddy and empty, sometimes awkwardly framed, often covered in a dreary, overexposed grey pallor. But this exhibit is not meant to be viewed image-by-image, but as an overall body of work conveying central concerns — isolation, loneliness, discomfort, lingering uncertainty. In this regard, the imperfections are a boon, playing off imagery from the empty rail depot in *Flowers at Train Platform, Zagreb*, to *Masks*, a shot of the aforementioned gang of trick-or-treaters. All you see are their costumed heads peeking up from the bottom of the frame.

It's as though the photographer was so disconnected from his surroundings the other people around him didn't even seem real. And this is where the exhibit crosses from travelogue to something more, Pastrovich, while looking outward through his viewfinder, looks acutely inward, as well.

(j_vettese@citypaper.net)

+ Closing reception Wed., Sept. 28, 6:30-8:30 p.m., free, through Sept. 30. Gravy Studio, 2212 Sepviva St., gravystudio.blogspot.com



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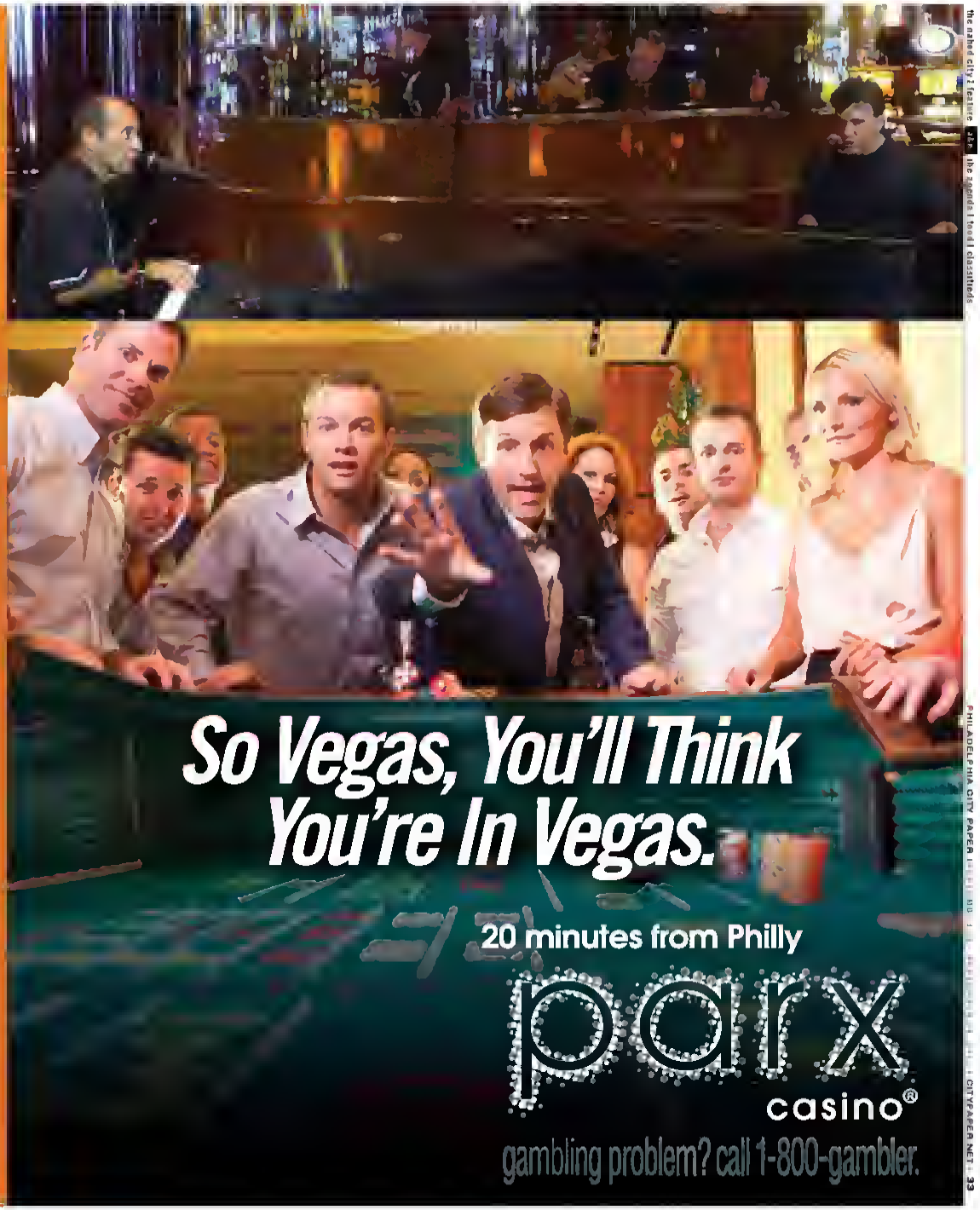


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➤ DEER HEAD

Oh, the inanity! *Deer Head* is off the wall. It's also highly recommended if you're into well-crafted short-form comedic theater. Director Josh McIlvain has a gift for creating improbable situations that keep getting more absurd, then end with a well-placed punch line. He uses spare, well-chosen props and sharp acting to draw you into outrageous scenarios played out by kooky characters. A lover's duel unlike anything you've seen before and an inspired spoof on genealogy and prejudice are among the gems here. Bravo to the entire cast for making these whackjobs so worth watching. —Deni Kasrel

➤ MORE MOUVEMENTS FÜR LACHENMANN

Choreography typically involves coupling movement with music, but Xavier Le Roy's *More Mouvements für Lachenmann* was more often about subtraction than addition. Lachenmann's music is spare and concentrated, reducing each instrument to its essential sonic properties: the scrape of strings, the resonant knock of wood. Le Roy's three pieces, co-presented by Bowerbird, experiment with stripping even those elements away to focus on gesture and intention. During cellist Andreas Lindenbaum's solo performance of "Pression," the lights fade out, leaving only sound, the entire last third of the string quartet "Gran Torso" is performed with instruments laid aside, leaving the audience to imagine the sound that each waved arm or scratched knee implies. It also leaves a great deal of uncomfortable silence for frustrated fest-goers to vent their indignation — which is fascinating in itself. —Shaun Brady

➤ ONE CITY UNDER A GROOVE

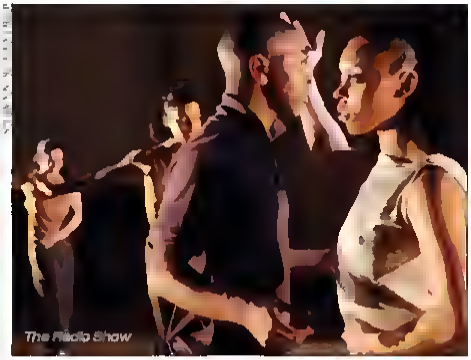
For those old enough to have lived in the hippie-dippie era of the '70s, *One City Under a Groove* may conjure a flashback. It's an homage to the times when girls just wanted to have fun. The Pink Hair Affair expands its ranks for this performance, bringing in a bunch more besties, when they duel with *Star Wars* light sabers, stretch out in yogic moves, do the hustle or spoof disco days, they're all clearly enjoying themselves. —Deni Kasrel

➤ PLAY

Somewhere between a seductive choreographed dance and an intuitively improvisational movement piece, *Play* operates with the Western civilized sway behind Sidi Larbi Cherkaoui's technique and dancer Shantala Shivalingappa's classical Indian (Kuchipudi) form. Subtly screened elements (chess playing, hand waving) appear behind them as they tease, battle giant puppets and act sexy (not crudely) through what could be the inspiration of Kubrick's *Eyes Wide Shut*. —A.D. Amorosi

➤ THE RADIO SHOW

The Radio Show is special. Choreographer Kyle Abraham saturates his cast — and the audience — with wonderful music (Gladys Knight and the Pips, Dionne Warwick and more). Abraham dances, and he's a sinuous and seductive mover. He calls what he does "Abraham In.Motion," and boy is he ever. Eight excellent dancers perform, as well, accompanied by everything from hip-hop to classical. Great music, great moves and marvelous lighting. It's easily apparent why the show won a Bessie in NYC. —Janet Anderson



The Radio Show

➤ STRAW, STICK, BRICK

The first words of this sibling collaboration make a poetic promise that the 45-minute play fulfills: "My bedtime stories," muses Eric Scotoleti as the unnamed storyteller, "were Pharaoh's shopping list." His ruminations flow from calculating the labor required to build the pyramids with his grandfather to issues of family, relationships and, as the fairy tale title reference implies, building a safe home. All through, he toils to complete a project that might balance what's missing in his life. Mesmerizing and moving, *Straw, Stick, Brick* says much without pontificating. —Mark Cofta

➤ TRACES



Certain much-touted Live Arts shows proved to be inscrutable, disorienting, even painful to sit through. But there were winners, like 7 Fingers' *Traces*, an exuberant, high-energy event that lives up to its hype, with agile acrobats running through contemporary circus feats, tumbling, swinging and otherwise bounding about chairs, poles, huge hoops, skateboards and more. There's quite a bit of very cool derring-do. And it doesn't hurt that the cast of seven are all young and adorable. Think of it as the antidote to alienating art. —Deni Kasrel

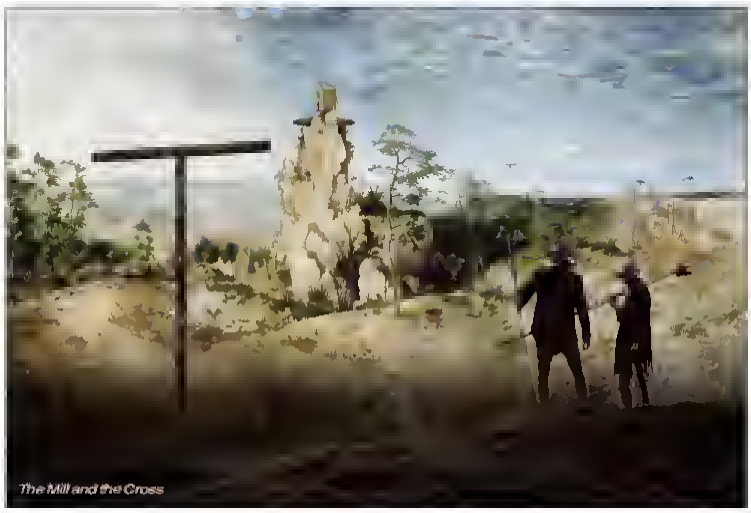
➤ THE WITCH IN THE WOOD

Dark Star's inaugural production employs Czech-style black light theater to create a lovely pantomimed 20-minute fairy tale set to music. Stephanie Aurora Long's charming production makes magic in A&D's Gallery's tiny black box, as eerily glowing archetypal masked characters, frightening creatures and seemingly solid objects whirl around us in the dark, creating low-tech, low-budget visual effects that blow that Potter kid away. —Mark Cofta

For more information, visit liveartsfringe.org

movie shorts

FILMS ARE GRADED BY *CITY PAPER* CRITICS A–F


The Mill and the Cross

+ NEW

ABDUCTION

A haiku. Ugh it's that creepy
Twilight dude who always looks
like he just ripped one. *(Not reviewed)*
(Pearl, UA Riverview)

DETECTIVE DEE AND THE MYSTERY OF THE PHANTOM FLAME | A-

The mystery at the core of the exhilarating *Detective Dee* is actually intriguing, which means Tsui Hark's eye-popping film was not created in vain. From stunning giant Buddhas and an elaborate underground city, to breathtaking action sequences — as when characters are attacked in a house by an endless supply of arrows — this film is consistently visually dazzling. Even the magical realist elements — a talking deer, various facial transfigurations — are as transfixing as the sumptuous colors and sets. The time is 689 A.D., and Empress Wu (Carina Lau), China's first female ruler, is awaiting her coronation. While Detective Dee (Andy Lau) objected to a woman assuming power, he has since been released from prison to figure out why folks are spontaneously bursting into flames. Dee, you see, is a keen observer, and he follows everyone's motivations — even those of his plucky bleach-blond sidekick, Officer Pei (Deng Chao), who could be behind the "spooky pandemonium." The best scenes have Wu's officer Jing'er (Li Bingbing) tangling with the detective, both sexually (though this is PG-13 fanboye) and physically in extraordinary fight scenes (directed by Sammo Hung). *Detective Dee* may rely too much on CGI, but it is so damn entertaining that viewers won't mind. It would be great if Dee gets another case. —*Gary M. Kramer (Ritz Five)*

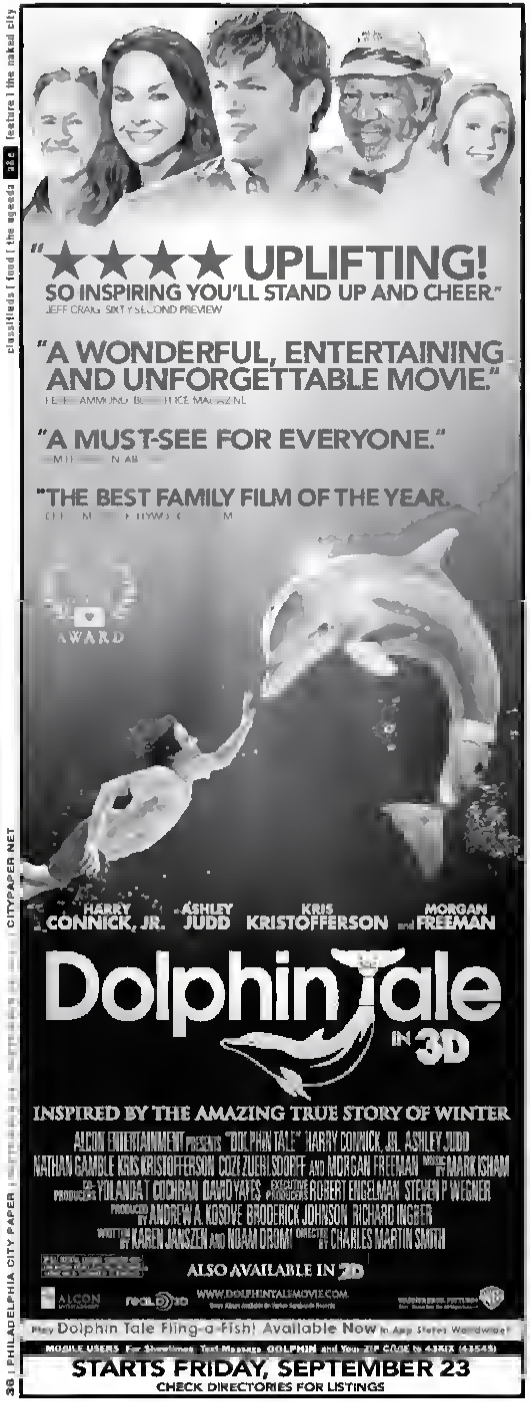
DOLPHIN TALE | B+

The story of a boy and his dolphin with no tail — and it's not nearly as maudlin as it sounds. The film's opening scenes are a bit heavy-handed and humorless for a kids' movie, but once the titular dolphin has been rescued from a crab trap and takes up residence at a local marine hospital, the movie comes into its own. Sawyer (played by a very able Nathan Gamble, befriends the family who run the hospital, including the bubbly Hazel (Cozi Zuehlsdorff) and her father, Clay (Harry Connick Jr., convincingly at ease in the part.) Together, they work to rehabilitate the injured dolphin, a process that includes the building of a prosthetic tail. Morgan Freeman is delightful as the doctor who builds the tail — all while he helps Sawyer's cousin, injured at war, regain the use of his legs. See a parallel here? Yet despite the vast potential for cheesiness, the film, based on the story of a real dolphin, never talks down to its younger audience. Avoiding the frenetic pace of so many recent family films, *Dolphin Tale* takes its subject seriously — and is all the better for it. —*Matt Cantor (Pearl, UA Riverview)*

KILLER ELITE | B-

Though its gaudy trailer might have you believe Gary McKendry simply persuaded Jason Statham, Clive Owen and Robert De Niro to knee each other in the ribs while "Rock You Like a Hurricane" blasts from a battery-powered boombox, *Killer Elite* is actually an intricate sociopolitical thriller, sharing more DNA with upper-echelon spy cinema than your average 90-minute ass-kicker. Set in the early '80s, the movie follows the perpetually scowling Danny (Statham), the archetypal best-in-the-biz "cleaner" haunted by his past sins and looking for a way out. He finds it in the form of Anna (Yvonne Strahovski), but it ain't long before he's yanked back in by the abduction of his father-figure





mentor, Hunter (De Niro). Blackmailed into offing a group of British special ops agents for reasons far too heady to explain here (this thing boasts more twists than a tornado razing a pretzel factory), Denny begins clashing the gloriously mustachioed Spike (Owen), automaton for an erstwhile U.K. agency hell-bent on determining why all their buddies keep getting murked. The script, co-adapted by the first-time director from Sir Ranulph Fiennes' nonfiction book, is cocky and gratuitous, in fate-ated with Hoodwinks 6, 7 and 8 when 1 and 2 were more than adequate. But McKendry deserves much credit for his spirited action staging and tireless, stylish adherence to the technological limitations of the period (you've never seen this many pay phone calls in a modern action movie). —*Drew Lazor (Pearl, Roxy, UA Riverview)*

LOVE CRIME

A haiku. Ruthless French ladies battle each other over important French things. *(Not reviewed) (Ritz at the Bourse)*

THE MILL AND THE CROSS | A-

A lesson in meta movie-making, Lech Majewski's film imagines how Pieter Bruegel the Elder imagined his 1564 painting of the crucifixion. It's a daring, sometimes odd, often breathtaking notion. If the story is slow and the performances self-consciously majestic, an exceptional drama emerges in the composition, the color and the camera movement. The film opens on figures from the painting, dressing and posing as if for a tableaux vivant, the scene then cuts from fields to dark interiors to Bruegel (Rutger Hauer) waking. His day's work is various but all inclined to his art. He carries his portfolio along stone streets, finds commissions, argues with his patron (a banker played by Michael York), and wonders at the brutality and horror he sees around him. This is a fact of daily life in Flanders, circa 1560, exacerbated by Spanish authorities executions of so-called heretics by the most sensational means. At the same time, Charlotte Rampling appears as Mary, standing in doorways and windows, haunting the landscape and lamenting the loss of her son. Time is fluid even as the images are vivid. *The Mill and the Cross* considers how violence becomes art, how art transforms abuse, and how both art and horror persist, both components of civilization. If Bruegel sees religion as an effort to contain base impulses, the painting reveals how all of it — institution, cruelty and grace — are even intertwined. —*Cindy Fuchs (Ritz at the Bourse)*

MONEYBALL | B

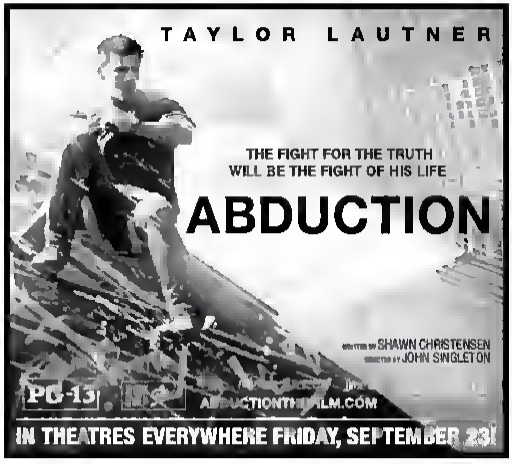
Read Shaun Brady's review on p. 27 (UA Riverview)

MY AFTERNOONS WITH MARGUERITE

A haiku. Gérard Depardieu
Are there seriously no
other French actors? *(Not reviewed) (Ritz at the Bourse)*

SHOLEM ALEICHEM: LAUGHING IN THE DARKNESS | B+

"Yiddish is the language of those outside. It is the language of daily life." This means, according to Yiddish Book Center founder Aaron Lansky, "You could talk about your concerns internally, even as you were open to the outside world. ... It was a portable homeland." Writer Sholem Aleichem (born Solomon Rabinovich) used Yiddish to create, convey and preserve a culture, chronicling Eastern European Jewry even as it was in "great upheaval." Joseph Dorman's documentary recalls that effort, and contextualizes it within Aleichem's own tumultuous life. Born into a 19th-century Russian shtetl, he experienced relative wealth and then, when his father suddenly loses his money, poverty. As an adult, the writer would endure similar changes of fortune. He married a rich woman, had many children, played the stock market by day and wrote by night. While most Jewish writers in the early 20th century were using Hebrew, Aleichem's decision to write in Yiddish was a function of both class and culture: He meant to tell the stories of the common man (which eventually made him something of a hero for the secular Soviets) while also describing daily life, the pain of pogroms, and generational shifts within his faith. His most famous creation, Tevye (best known in the United States via *Fiddler on the Roof*) embodied his own struggles, his efforts to support his family and also to pursue his artistic ambitions. Using photos and interviews, the film concludes that Aleichem's work was "exploring one question: how to be Jewish in a modern world." Ostensibly, it's a question that remains unanswered — and crucial. —*C.F. (Ritz at the Bourse)*



movie shorts

+ CONTINUING

COLOMBIANA | B-

In Bogotá, a fantasy space full of yellow light and crooked hillside rooftops, a little girl's dad is murdered by evil drug runners, inspiring in her a life-long vengeance plot. When she grows up, Cataleya (Zoe Saldana) becomes a contract killer for her uncle and — oh yes — a pathological serial assassin of those she considers responsible for her father's death. She's slinky and well-armed and high-tech, eluding the FBI, the CIA and the drug kingpins who want her dead. She's also elusive romantically, as such damaged girls tend to be. While it's sometimes clever and sometimes just stupid, *Colombiana* consistently fails to surprise. —*C.F. (Pearl, UA Riverview)*

CONTAGION | B-

Steven Soderbergh's vision of a viral apocalypse is torture porn for germophobes, continually alternating shots of hacking, sweaty sufferers with doorknobs or bar peanuts carrying their contagion. If anyone is immune from this population-decimating sickness, however, it must be Soderbergh, as his clinical, antiseptic direction barely allows anything to live, be it bacteria or

human emotion. Only Matt Damon, as Gwyneth Paltrow's immune husband, wrestles the film back to the human level, the only show of grief or emotion amidst the worldwide panic. Otherwise, it's a procedural in the most literal sense. —*Shaun Brady (Roxy, Pearl, UA Riverview)*

DON'T BE AFRAID OF THE DARK | C
Sally relocated by her flake of a mother to live with her architect dad (Guy Pearce) and his interior designer lover (Katie Holmes), is a troubled kid wrestling with abandonment issues — so (naturally!) she clings to the teasing voices pleading for her friendship from a deep, dark hole in the basement. Though the grown-ups don't believe her, Sally soon starts being terrorized by these otherworldly monsters that operate solely in the shadows. You couldn't pay for a better device with which to cultivate big scares, but the herky-jerky organization (screams one sec, snores the next) does no favors for Guillermo del Toro's film, which takes little advantage of the latitude that comes with an R rating. —*D.L. (UA Riverview)*

DRIVE | A-
In Danish director Nicolas Winding Refn's *Drive*, a film every bit as brusque and spare as its title, Ryan Gosling plays a Hollywood stunt driver by day, wheelman for hire by night. Gosling wears the stoicism of the Steve McQueen or Clint Eastwood action hero like the expressionless masks he dons to mimic the film stars he doubles while driving, a man not only without a name but without an inner life. He stares out at the city while a hokey song about being a hero serenades him on the soundtrack, though Refn isn't interested in parody or even homage as much as dissection. —*S.B. (Pearl, UA Riverview)*

THE GUARD | A-
John Michael McDonagh, brother of lauded playwright and *In Bruges* director Martin McDonagh, takes a whole-hog approach to exploiting the provincial reputation of the Irish in his directorial debut, following the amoral exploits of Gerry Boyle (Brendan Gleeson), an acid-dropping, hooker-hiring, socially stunted police officer who could very well be the last clean cop on the Emerald Isle. What makes *The Guard* such a watchable black comedy, aside from its grimacingly McQueen-like pans, is Gleeson's serrated performance, at once childlike, cold and chummy. —*D.L. (Ritz Five)*

THE HEDGEHOG | C
Paloma (Garance Le Guillermic) is a wealthy, precocious 11-year-old who hides from her family via a camcorder she uses to chronicle "why life is absurd." Her story is paralleled with that of her apartment building's janitor, Mrs. Michel (Josiane Balasko), whom Paloma dubs "the Hedgehog" because she is prickly on the outside, refined on the inside. When an elegant Japanese man, Mr. Ozu (Togo Igawa), moves in with his cats, he helps Paloma and Mrs. Michel come out of their shells. All this drama, adapted from Muriel Barbery's novel by writer/director Mona Achache, unfolds at a snail's pace. Achache layers her film with some nice visuals and even a nifty bit of animation, but it is all just lipstick on a pig. —*G.M.K. (Ritz Five)*

THE HELP | C
The Help maintains an air of glossy nobility, sanctifying every one of its characters for their courage while shielding its eyes from hard truths at every turn. For all of its Oprah's Book Clubbiness, the source novel at least maintained that very real threat of violence and abuse that any African-American faced by stepping out of line — lines constantly redefined by their angry and frustrated white neighbors and employers. But Tate Taylor places his emphasis squarely on crowd-pleasing, alternating scenes of quiet, dignified suffering with those silly racist, rich white folk showing their true colors. Its prevailing mood is self-congratulatory, tsk-tsking bigotry from the safe haven of its own more enlightened era. —*S.B. (UA Riverview)*

HIGHER GROUND | A-
It's the matter-of-fact approach to faith that's most striking about Vera Farmiga's directorial debut: its ability

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"'STRAW DOGS' IS BLOODY GREAT!"
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Carrie Keagan, VH1 BIG MORNING BUZZ LIVE


JAMES MARSDEN
KATE BOSWORTH
ALEXANDER SKARSGÅRD
STRAW DOGS
SCREEN GEMS PRESENTS A BATTLEPLAN PRODUCTION "STRAW DOGS"
DOMINIC PURCELL LAZ ALONSO WILLA HOLLAND AND JAMES WOODS
MUSIC BY LARRY GROUPE EXECUTIVE PRODUCERS BEAU MARKS GILBERT DUMONTET
BASED ON THE NOVEL "THE SIEGE OF TRENCHER'S FARM" BY GORDON WILLIAMS
BASED ON THE ARC MOTION PICTURE SCREENPLAY BY DAVID ZELAG GOODMAN AND SAM PECKINPAH
SCREENPLAY BY ROD LURIE PRODUCED BY MARC FRYDMAN DIRECTED BY ROD LURIE
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StrawDogsMovie.com
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SONY

to render complex, devout believers who are neither zealots nor saints, and in so doing construct one of the most provocative and insightful spiritual explorations in years. From the moment a young Carissa (played first by McKenzie Turner, then by Farmiga's sister Taissa then, as an adult, Farmiga herself) raises her hand in vocation Bible school signifying that she's been saved, we feel the pervasive role that faith plays in her life. As her own path and that of her church begin to diverge, the desire for her to break free is mixed with a profound sense of loss, as if our faith, too, has been shaken. It's a wide-ranging role, and Farmiga plays every inch of it but her presence is felt even more strongly behind the camera than in front. —*Sam Adams (Ritz Five)*

I DON'T KNOW HOW SHE DOES IT | C-
Financial analyst by day/mother of two by night Kate Reddy (Sarah Jessica Parker) is a working parent juggling lots of responsibilities —poorly. She's a sucky baker so pulls a Sandra Lee for her kid's school bake sale; she has to work harder than her male colleagues to get noticed at her job; she's jealous of a put-together power mom; she's too tired to have sex with her husband. But um, so what? This is what happens when ambitious grown-ups decide to have kids and careers. What's most irksome is that the women this movie is ostensibly made for certainly don't have time to go see chick flicks. The mothers who'll go will only end up feeling sorry for themselves, as Kate's character makes it clear that being a full-time mom would be a gross misuse of one's time. —*Carolyn Huckabay (UA Riverview)*

MIDNIGHT IN PARIS | B+
No filmmaker has been as self aware and yet so trapped by his own neuroses as Woody Allen. *Midnight in Paris* is his latest auto-diagnosis, recognizing his chronic discontent and romanticization of an ideal other time/other place. That would be 1920s Paris, which screenwriter Gil (Owen Wilson) pines for as his own gilded age. Despite his role as chronicler of modern intellectual life, Allen has never shied away from leavening his films with fantasy, and the latest iteration results in his best film in recent memory. —*S.B. (Ritz Five)*

OUR IDIOT BROTHER | C+
After being tricked into selling pot to an unformed police officer, ingratiating hippie Ned (Paul Rudd) serves a short stint behind bars, after which he's kicked out by his ex and forced to live successively with each of his sisters. He complicates each of these situations simply by approaching them honestly and being unable, or unwilling, to navigate the convoluted narrows of lies and secrets his sisters have been using to get through their days. There's more to Ned than meets the eye, and his naiveté may be more choice than nature, leaving open the question of whether he stumbles in to saving his sisters' lives or actively pursues the task. —*S.B. (Ritz East)*

POINT BLANK | B-
Gilles Lelouche plays a nurse whose pregnant wife is kidnapped and held for ransom after he interrupts an assassination attempt on patient Roschdy Zem, himself wanted for the murder of a wealthy businessman. Lelouche's task is to take out Zem himself, but instead the two form an uneasy alliance to track down their mutual adversary, Fred Cavayé who directed the French source for *The Next Three Days*, stages the action with a minimum of fuss and frill, producing a lean, even undernourished, dish that clocks in at barely an hour and quarter. The movie is engaging but shallow, like a sugar rush that leaves you feeling hollow when it wears off. —*S.A. (Ritz at the Bourse)*

STRAW DOGS | D-
Rod Lurie's pointless, lurid remake of *Straw Dogs* is less likely to start a discussion about the meaning of its violence and sexuality and more inclined to provoke conversations about why it was (re-)made at all. Lurie doesn't freight any real meaning — or palpable sexual tension — in the silent glances the main characters exchange. By the time the unpleasant *Straw Dogs* ends, viewers will need a cleansing shower. —*G.M.K. (Pearl, UA Riverview)*

THE TREE OF LIFE | A-
Terrence Malick's phenomenal, phenomenological *The Tree of Life* tells the story of Jack, whose father (Brad Pitt) drills his three sons ceaselessly on his version of proper behavior. His wife (Jessica Chastain) is a less defined presence, powerfully emotive but hazily sketched. The opening narration lays out a struggle between the principles of grace (formative, forgiving, divine) and nature (earthly, destructive) attributes which sync loosely with the parents themselves. There hasn't been anything like *The Tree of Life* in years, and until Malick makes another movie, there won't be. —*S.A. (Ritz East)*

+ REPERTORY FILM

THE BALCONY
1003 Arch St., 215-922-6888, thetroc.com. ***Bridesmaids*** (2011, U.S., 125 min.): "Why can't you be happy for me and then go home and talk about me behind my back like a normal person?" *Tue., Sept. 27, 8 p.m., $3*

BRYN MAWR FILM INSTITUTE
824 W. Lancaster Ave., Bryn Mawr, 610-527-9898, brynmawrfilm.org. ***Children of Men*** (2006, U.S., 108 min.): The world's last pregnant woman is sent to a sanctuary and monitored in the attempt to save a planet that has lost its ability to procreate. *Tue., Sept. 27, 7:30 p.m., $10*

movie shorts

CHESTNUT HILL FILM GROUP
Free Library, Chestnut Hill Branch, 8711 Germantown Ave., 215-248-0977, armcinema25.com. ***Lord Love a Duck*** (1966, U.S., 105 min.): A bizarre but brilliant high school boy grants the wishes of the shy, pretty girl down the hall. *Tue., Sept. 27, 7:30 p.m., free*

COLONIAL THEATRE
227 Bridge St., Phoenixville, 610-917-1228, thecolonialtheatre.com. ***California Split*** (1974, U.S., 108 min.): Two friends go on a gambling spree to make up for a financially devastating trip to Tijuana. *Sun., Sept. 25, 2 p.m., $8*

COUNTY THEATER
20 E. State St. Doylestown, 215-345-6789, countytheater.org. The Doylestown Bookshop hosts "Geek Night" with a screening of your favorite fairy tale, ***The Princess Bride*** (1987, U.S., 98 min.). *Wed., Sept. 28, 8 p.m., $9.75*

GEOGRAPHICAL SOCIETY OF PHILADELPHIA
The Academy of Natural Sciences, 1900 Ben Franklin Parkway, 610-649-5220, geographicalsociety.org. ***Pakistan: Journey of a Tourist*** (2010, Pakistan/Afghanistan, 96 min.) Traveling filmmaker Marlin Darrah shares a film about his recent sojourn to South Asia. *Tue., Sept. 27, 2 p.m. and 7:30 p.m., $18.*

INTERNATIONAL HOUSE
3701 Chestnut St., 215-387-5125, ihousephilly.org. ***Hot Coffee*** (2011, U.S., 88 min.) Hosted by First Person Arts, this doc uses the infamous McDonald's hot coffee case to show how big corporations influence the judicial system. *Mon., Sept. 26, 7 p.m., $15*

WOODEN SHOE
704 South St., 215-413-0999, woodenshoebooks.com. ***The Apple*** (1998, Iran, 86 min.) After 12 years of imprisonment, two young girls are allowed to venture outside for the first time. *Sun., Sept. 25, 7 p.m., free*



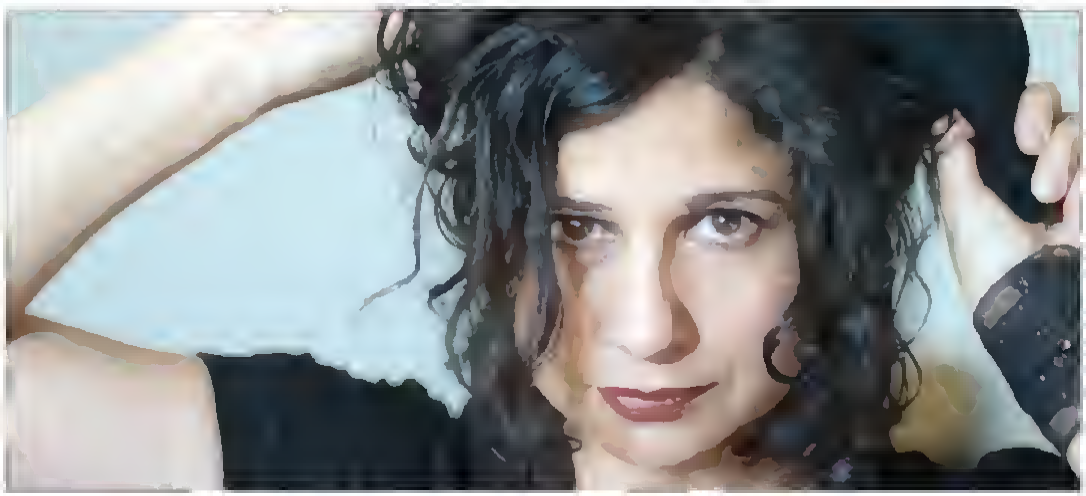




the agenda

LISTINGS@CITYPAPER.NET | SEPT. 22 - SEPT. 28

[popping up on the fringes of every scene]



MASS APPEAL. Carla Bozulich plays the Old First Reformed United Church of Christ tonight.

The Agenda is our selective guide to what's going on in the city this week. For comprehensive event listings, visit citypaper.net/listings.

IF YOU WANT TO BE LISTED: *Submit information by email (listings@citypaper.net) to* ***Josh Middleton*** *or enter them yourself at citypaper.net/submit-event with the following details: date, time, address of venue, telephone number and admission price. Incomplete submissions will not be considered, and listings information will not be accepted over the phone.*

THURSDAY

9.22

[rock/jazz]

✚ CARLA BOZULICH

Singer/provocateur Carla Bozulich could be considered the Zelig of avant-garde music, popping up on the fringes of nearly every scene involving snarling attitudes and screeching guitars over the past three decades. She's led industrial punks Ethyl Meatplow and alt-country noisemakers the Geraldine Fibbers, collaborated with noise-jazz (and Wilco) guitarist Nels Cline, experimental turntablist Christian Marclay, Thurston Moore and Willie Nelson. For this stop she'll pair off with multi-instrumentalist John Eichenseer, and predictingly just what they'll get up to would be a fool's errand.

—Shaun Brady

Thu., Sept. 22, 8 p.m. $10 with Anabiko, Old First Reformed United Church of Christ, 151 N. Fourth St., museumfire.com, oldfirstucc.org.

[reading/signing]

✚ STEPHEN GREENBLATT

An ancient poem, unearthed in a mountaintop monastery by the former secretary to a disgraced, corrupt pope, unleashes secrets that centuries of religious fanatics have fought and killed to suppress. Dan Brown only wishes he could pen something as page-turningly thrilling as Shakespeare scholar Stephen Greenblatt's true tale of literary intrigue. The Harvard prof's new book, *The Swerve: How the World Became Modern* (Norton, Sept. 26), relates the strange saga of Roman poet Lucretius' Epicurean ode to pleasure, *On the Nature of Things*—its millennium-long disappearance and crucial role in the dawn of the Renaissance and human self-studies. The book's star is Poggio Bracciolini, who was not above cynical (and often filthy) jibes at his Vatican contemporaries but likely had no idea beyond an adoration of antiquity would unleash. Greenblatt traces the poem's arguments about atoms as the basic structure of the universe and mocking dismissal of an afterlife or concerned deities through ages of anti-fundamentalist thinking, from Darwin to Jefferson.

—Shaun Brady

Thu., Sept. 22, 7:30 p.m. $15. Free Library Central Branch, 1901 Vine St., 215-567-4341, freelibrary.org.

[roots/jazz]

✚ SUZY BOGGUSS

"I try to encourage people to sing," says Grammy-winner Suzy Bogguss. "Get out your uke from the attic!" It doesn't have to be roots music for her to love it — witness her successful jazz CDs — but she does have a mission to preserve the common canon, and the experience of group singing. "I had gone to sing at my son's school, [when] he was in about fourth grade. They were darling but when I went to lead sing-alongs, they were reluctant. No gusto. They seemed like they were warped. they weren't *American Idol* material." This wasn't the case during her own school days. "I was the most joyful singer; I just blasted it out. I want to tell people you don't have be good." She remembers a principal who doubled as the music teacher. He'd stride the halls, tall thin and forbidding. "When he sat down behind the piano, he never stopped smiling." Bogguss pops up on *Prairie Home Companion* sing-alongs here and there and says, "There is nothing prettier." But not everyone knows the words anymore. Hence her new album, *The American Folk Songbook* (Loyal Dutchess), helping parents fill in the blanks caused by arts education cuts. These are familiar songs in mostly bluegrass settings with fellow Grammy winners like Jerry Douglas (resonator guitar) and Stuart Duncan (fiddle) providing arrangements. This is real music, with not a bit of condescension in it.

—Mary Armstrong

Thu., Sept. 22, 8 p.m. $32, New Hope Winery, 6753 Lower York Road, New Hope, 215-794-2331, newhopewinery.com.

[theater]

✚ BLACK COFFEE

Just as summer turns to fall, Hedgerow Theatre closes its annual farce and opens a murder mystery. Agatha Christie's *Black Coffee* features Hercule Poirot (Hedgerow stalwart Zoran Kovcic) the little Belgian detective of 33 Christie novels, investigating an atomic scientist's suspicious demise. Dame Agatha's first play, written in 1930 and last seen at Hedgerow 18 years ago, is overshadowed by *The Mousetrap* (coming to the Walnut Street Theatre in January) and other famous titles, but is a must for Poirot devotees, Christie fans and all those ready for autumn's chills.

—Mark Cofta

Through Nov. 13, $10-$29, Hedgerow Theatre, 64 Rose Valley Road, Media, 610-565-4211, hedgerowtheatre.org.

FRIDAY

9.23

[film]

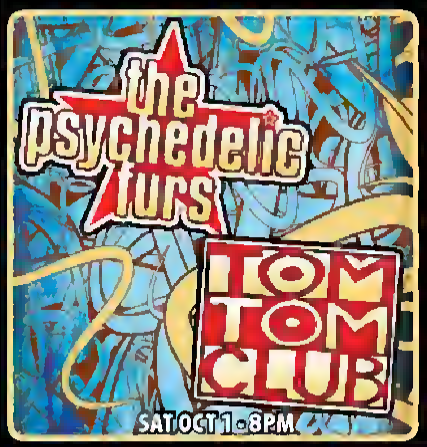
✚ BRUCE CONNER

Although he's often called the

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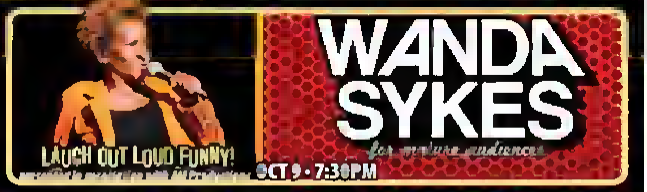
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father of music video, Bruce Conner can't be saddled with responsibility for his bastard offspring: He's the Sinatra to MTV's Frank Jr. His landmark short films *A Movie* and *Cosmic Ray*, both included in the International House's near-comprehensive two-night program, combine test patterns, H-bomb footage and naked go-go dancers to delirious and earth-shaking effect. Films set to Devo's "Mongoloid" and David Byrne and Brian Eno's "America Is Waiting" don't function as visual accompaniment, despite his facility with rapid-fire montage, the former is almost perverse in its sluggish pace. *Looking for Mushrooms* goes further in that direction; 28 years after its initial completion, Conner quintuple printed each frame and replaced the Beatles' "Tomorrow Never Knows" with the minimalist burble of Terry Riley. With presentations after each screening by Conner scholar Bruce Jenkins, the series doubles as a master class, providing an ideal and rare opportunity to get up to speed on one of the 20th century's most influential filmmakers.

—Sam Adams

Fri., Sept. 23, 7:30 p.m., Sat., Sept. 24, 7 p.m., $9 each. International House, 3701 Chestnut St., 215-387-5125, ihousephilly.org.

[jazz]

+ A TRIBUTE TO JOHN COLTRANE

Saxophonist Carl Grubbs' name has never garnered the recognition accorded to that of his cousin Naima — first wife of John Coltrane and muse of one of his most moving ballads. A student of Trane's while both lived in Philly, Grubbs has never hesitated to pay homage to his former mentor, as he'll do at this second annual tribute sponsored by the Producer's Guild. His special guest for the evening will be legendary bassist Reggie Workman, a frequent Coltrane collaborator in the early '60s. Also on the bill will be the Something Ain't Wrong ensemble led by Raymond A. King, perhaps better known here for his cardboard-carving silhouettes of jazz greats than for his piano playing.

—Shaun Brady

Fri., Sept. 23, 7 p.m., $30. Ethical Society, 1906 S. Rittenhouse Square, thephiladelphiaguild.webs.com.

SATURDAY

9.24

[rock/pop]

+ DRY FEET

You gotta admire the imagination that leads a band to name their record *Philadelphia Beach*. It's simple, but its implications are profound. For one — it's not like we've got the landlocked angst of Nebraska or wherever, but wouldn't that make our temperament worse? A coastal state, but not quite; so close and yet so far. It could be a cautionary metaphor for oceans that are rising, or a wish that Jersey goes the way of Atlantis. Maybe it's a very literal reference to the place where Penn Treaty Park meets the Delaware, maybe it's just a silly dumb name. Ponder these questions when local surf punk sensations Dry Feet play music from their most-excellently titled full-length debut while opening for Ted Lee and the Pharmacists on Saturday's afternoon. The music is something of a middle ground between Dick Dale and The Cramps, so slam dance or hang ten.


BLAKE LYDON

—John Vettese

Sat., Sept. 24, 1:30 p.m., $15 with Ted Lee and the Pharmacists, Johnny Brenda's, 1201 N. Frankford Ave., 877-435-9849, johnnybrendas.com.

[dance]

+ BHPHOTOS CHOREOGRAPHY SHOWCASE III

Every great dance company needs an equally talented photographer to quietly toil behind the scenes — someone to capture in a single shot the



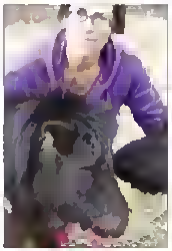


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queerbait

Josh Middleton on the LGBTQ scene



➤ DORIS' DAY

In the early '90s, **Cindy Crabb** Xeroxed her first copy of *Doris*, an autobiographical feminist zine that she began as a way to "share secrets" about her history of sexual abuse and rant about weighty societal topics from abortion to healthy sexual consent. Eighteen years later, the 41-year-old self-identified gender queer enjoys a 3,000-issue press run that's distributed all over the world.

This week she's coming to Philadelphia from her 80-acre miniature horse-inhabited farm in rural Ohio to share her latest work, *Encyclopedia of Doris*. This compilation of the last 10 years is enhanced with self-doodled illustrations and a handful of new writings — all ripe with material that will pique the interest of Philly's increasingly visible "T" community and, by sharing her own rocky journey to transgenderdom, should provide insight to those having trouble understanding what it means to question typical sex roles.

Though she freely calls herself transgender today, she says she wasn't able to embrace that part of her life until opening up in *Doris* about what gender categorization truly means. "Writing honestly about the idea of trans was challenging for me, but in the end I learned to totally embrace it," she says. "It helped me overcome my own trans phobia and believe in the human's ability to know who they are instead of [having] someone tell them who they are."

A big part of her success as a writer she says, lies in a fan base of questioning young gay people who look to her as a positive role model as they begin to figure out their own personal identities. "*Doris* touches a lot of people because of the personal writing," she says. "It's for those searching for a voice that speaks to their struggle to find themselves." *Sat. Sept. 24. 7 p.m. free, Wooden Shoe Books, 704 South St. 215-413-0999. donsdoris@doris.com*

(josh.middleton@citypaper.net)

Have an upcoming LGBTQ event? Give it here. E-mail listings@citypaper.net.

essence of the movement being presented on stage. In this town, many of the vibrantly striking images you see on programs, on interstate billboards and in alt-weekly newspapers come from Bill Hebert. "I'm a photographer who usually captures the dance," he says. "This time, I'm producing it." BHPhotos Choreography Showcase III aims for exactly what its title suggests: to shine a light on up-and-coming movement artists — including Monarch Dance, Felix Cruz, Alchemy Dance, Melodie Faux, kerPlunk Dance and many more — who may one day grace those promo posters. And you can bet Hebert'll be the one snapping the shots.

—Carolyn Huckabay

Sat. Sept. 24. 7:30 p.m. $10. Community Education Center. 3500 Lancaster Ave. 215-387-1911. ecoarts.org

[festival]

✚ MANAYUNK ECOARTS FEST

The leaves may be changing colors, but Philly's pushing for more green. Manayunk hosts its second annual EcoArts Festival, an all-out spectacle of earth-friendly living. Spanning two days, the fest will feature a host of vendors presenting everything from handmade soaps to innovative recycling projects. An eco-car show will introduce some of the newest electric and environmentally sound vehicles — all of which are available for a test drive. And green educational talks will highlight local products and knowledge, includ



ing DJ sets powered by bicycles and a city-led presentation on how Philly will be the greenest city in America by 2015.

—Meg Augustin

Sat. Sept. 24. 11 a.m.–7 p.m. Sun. Sept. 25. 11 a.m.–6 p.m. free. Main Street Manayunk between Levering and Lock streets, manayunk.com.

[cycling]

✚ PENNSWOOD VILLAGE BIKE DONATION DRIVE

Attention, fixie aficionados: For those living in impoverished cities around the world, riding a bike is a luxury, not a right. Pennswood Village's fifth annual bike donation drive seeks to set the wheels in motion for those who can't afford

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a bike of their own. The drive benefits Bikes for the World, a nonprofit that donates wheels to community development programs worldwide; the bikes are reconditioned and distributed at low cost to those in need of steadfast transportation. So don't sweat it if your old ride has a little rust or a flat tire, just hand that sucker over and take pride in your ultimate show of stellar bikesmanship.

—Brian Wilensky

Sat. Sept. 24. 9 a.m.–noon. free, Pennswood Village, 1382 Newtown Langhorne Road, 215-504-1129, bikesfortheworld.org.

SUNDAY

9.25

[rock/pop]

+ EDIE SEDGWICK/ MARRIAGE

A decade ago, Black Eyes and El Guapo were two under-appreciated acts keeping danceable post-hardcore alive on Dischord Records. Both have since disbanded, but the ghost is not given up. El Guapo bassist Justin Moyer (pictured) went on to found Edie Sedgwick, a drag-punk solo act that became a full-on rock band. Its fifth album, *Love Gets Lovelier Every Day* (Dischord), is a slammin' set of disco beats, jagged guitar



chords and lyrical subversion. Edie Sedgwick is joined on tour by Marriage, the latest project from Moyer's old label comrade, Black Eyes drummer Mike Kanin. Unsigned still, and with only a handful of tracks streaming on its Tumblr page, Marriage takes a more dissonant approach in its fusion of krautrock expressionism and silly song titles ("Krautspeed Yo Jah Emperor" is a good one). But behind the squalor and fuzz, its energetic rhythms aren't to far cry from Edie's. At their core, both musicians were slaves to the groove back then, and continue to be so today.

—John Vettese

Sun. Sept. 25. 8 p.m. $8, with The Homophones and Agent Moosehead. Kung Fu Necktie. 1250 N. Front St. 215-291-4919. kungfunecktie.com.

TUESDAY

9.27

[jazz/rock]

+ MIKROKOLEKTYW

The Polish duo Mikrokolektyw mines a wealth of material from limited means. Not just the spare instrumentation, though trumpet and drums



(supplemented by electronics) do leave plenty of empty space in which to maneuver. But in exploring the overlap between free jazz, electronica and post-rock, horn player Artur Majewski and percussionist Kuba Suchar repeatedly lock themselves into recursive loops and patterns, generating acoustically the sorts of Moebius strip sonics typically initiated by the push of a button. It's in the deviations from the lockstep, though, that things get interesting, tiny shifts radiating outward into intriguing explorations.

—Shaun Brady

Tue. Sept. 27. 8 p.m., free, Rotunda, 4014 Walnut St., arts.upenn.edu.

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Rachael Yamagata
WITH MIKE VIOLA • MONDAY, OCTOBER 31 • 8PM • WXPN
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9/24 Roger Clyne & The Peacemakers WITH SONS OF BILL
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J COLE
OCTOBER 12 AT 8PM
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W	Weekly		Drum 'n' Bass		Hip-hop		Rock/Pop
M	Monthly		Dubstep/Garage		House		Techno
1	One-off		Electro		Latin		Top 40/ Hip-hop/ R&B
N/C	No Charge		Experimental		Progressive/ House		Trance
	Breaks		Funk/Soul		Reggae		World
	Downtempo		Goth/Industrial				



THU., SEPT. 22

+ PHLTH

M Fluid w/Run DMT Flufftronix, H Mezz and Dirty Dave Flufftronix's Rad Summer imprint has been rocking with this new party, and there's lots of big boom goin' down — including pure fire from Austin DJs Lemiwinks & Parson, the men behind Run DMT. They have a string of dope releases on labels such as Play Me, Heavy Artillery and P5, so they'll be sure to lay it down hard and heavy at this 18-and-up event. $10-$15

700 Club
700 N. Second St., 215-413-3161

Arts Garage
1533 Ridge Ave., 215-765-2702

Barbary
951 Frankford Ave., 215-423-8542

Fluid
613 S. Fourth St., 215-629-0505

Jose Pistolas
263 S. 15th St., 215-546-4101

Kung Fu Necktie
1248 N. Front St., 215-291-4919

Medusa Lounge
27 S. 21st St., 215-557-1981

O'Reilly's Pub
2672 Coral St., 215-425-0413

Silk City
435 Spring Garden St., 215-592-8838

Voyeur Nightclub
1221 St. James St., 215-735-5772

THU., SEPT. 22

SNACKS W Voyeur Nightclub w/Dave P, Adam Sparkles and Thomzilla. Venture downstairs to the Ruby Lounge for a hyper-real party experience from the creators of Making Time, no cover

FYLF M 700 Club w/Xavier B., Elliot J., Phil C. and Phcky. Filthy acts riddled with cheap booze and the pounding sounds of punk and garage, no cover

FRI., SEPT. 23

PAGAN DISCO M Medusa Lounge w/Battlemetababy & Bombs. Resident DJs are gonna turn it out real proper for the one-year anniversary of this monthly rager, no cover

FINGER BANGER M Fluid w/Alana Pass and Finger Banger DJs. Dance to body pumping jams that'll turn your insides out and make ya scream. $5

WONDER-FULL 1 Silk City w/DJ Spinna. D2dK presents this Stevie Wonder tribute party that's sure to have you master jammin' o'd night long. $8-$10

SAT., SEPT. 24

SHAKEDOWN M Barbary w/DJ Nutritious, Rob Paine, Willy um and Carlos Izaguerre. The Worship Rescue must to lay down the deep-house sounds for you to get ya swerve on. Look for visuals by Jeff King, 37

SYNESTHESIA 1 Arts Garage w/Reb Paine, Bryan Staut, Deep C, Big Jawn, Matt Cue, Coyote, EZ Aloughty, Lina Luv, Terreyl Kirten and Tostrum Tone. Explore sensory perception with this multi-faceted rave, including video installation, art, performances and thumping beats. The party goes to 3:30 a.m. so you have plenty of time to explore the dancefloor and the festivities around you. $10

STEPPIN' OUT M Kung Fu Necktie w/DJ Dirty and Shawn Ryan. An '80s dance party taking you on a good-vibes time machine to your favorite sounds of the past, no cover.

SUN., SEPT. 25

THE SOUL PICKLE 1 O'Reilly's Pub w/Headphones? DJ Bruse & DJ Zika, Josh Doubles, James Shander and Dave Tat. An outdoor/outdoor daytime party featuring funky disco and slow house sounds, no cover

MON., SEPT. 26

NACHO CITY W Jose Pistolas w/DJ Apt One. Danophonic Half-breed nachos, cheap margaritas and good tunes to kick off your week, no cover

TUE., SEPT. 27

SUPERDOPE 1 Fluid w/DJ Phah. After launching in 2009, this is the last go-round for this early-week jump-off, so you best get on it and let loose. $3

More on citypaper.net

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FRI 9/30		ZEDS DEAD BARBER DJ, NIGHT KIDS
FRI 10/7		THE AGGROLITES ROOTS OF CREATION
SUN 10/9		tUNE YaRDS PAT JORDACHE
WED 10/12		LANGHORNE SLIM DAN MANGAN
FRI 10/14		RJD2 ICEBIRD

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ALL METAL TRIBUTE TO THE BEE GEES

10/16 KAIJU BIG BATTEL

10/18 LITTLE DRAGON

10/19 WILD FLAG ELEANOR FRIEDBERGER

10/20 GILLIAN WELCH

10/21 CSS MEN, EMA

10/22 ODD FUTURE (OFWGKTA)

10/23 DUM DUM GIRLS
CROCODILES ROYAL BATHS

10/25 FRIENDLY FIRES
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DJ DEEJAY

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Friday 9/23, 10pm
SONIC SPANK

Saturday 9/24, 9pm
BLIP BLIP BLEEP,
Pretty Little Empire,
Bo & the Locomotive

Sunday 9/25
SUNDAY FOOTBALL
SPECIALS ALL DAY
8pm - Open Mic Night
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Monday 9/26, 9pm
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Tuesday 9/27, 7pm
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~Tuesday~
$2 Burgers
$2 Victory Pints ALL DAY!
$2 Well Drinks and
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Manayunk's Best Pub Quiz Starts @ 9pm

~Wednesday~
$6 2nds Infused Mussel Bowls
$3 Rotating Craft 2nds Pints (ALL DAY)
$2 2nds Moons and
$2 U-Call Drs10-12am

~Thursday~
$2 Miller Lite ALL DAY
½ Price Drinks (All Drinks) 9-11pm
½ Price Irish Craic Nachos
Irish Happy Hour 6pm-8pm
$2 Jameson, Guinness, Smithwicks, Harp, and Magners

~Friday~
Goodman Fiske @9pm
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What's in the Box Promotion 8-10pm.
Buy an Irish Pint and win.
$3 Coors Lights ALL DAY!
Irish Happy Hour 6pm-8pm
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~Saturday~
DJ's @ 10pm
$3 Hoegardens ALL DAY
$2.99 Boxy's Skillet Brunch 9-3pm

~Sunday~
Shirt Show
IN THE BIZ PARTY
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$3 Coors lights ALL DAY
$3 Three Olives 10pm-12am

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Sat, Sept 24th 8pm $5
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10-2

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HIP-HOP & HOUSE

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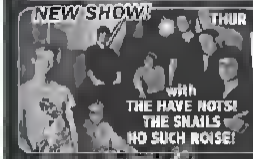
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THURSDAY 10/25



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10/12 Chimaira
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10/15 The AP Tour
10/25 The Civil Wars

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The Noid, Coffin Fly, Full Blown Cherry : 21+
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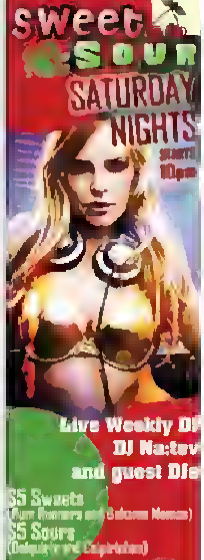
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portioncontrol
By Drew Lazor

THEM'S THE RULES

➤ **BARTENDER JOHN BOSWELL**, who took over neighborhood tapple Corner Spot (2253 E. Clearfield St.) this past winter to convert it into Port Richmond Pour House, is not an unreasonable guy. But if you're going to get lubed up at his bar, you have to be aware of the rules.

Most of his 10 "House Rules," posted by the front door, are plain Jane. The barkeep is king. Don't bother ordering a beer if you're visibly seduced. Be respectful of neighbors. But then Boswell delves into atypical territory, stuff you normally don't catch posted in public eyeshot at a drinking establishment. "If you smoked wet today, don't ask for shit," intones Rule No. 7. Cool guy wanting to start a running tab? "Don't bother asking, we don't care who you are." Abutting the Top 10, in gigantic font, is a separate disclaimer granting bar staff carte blanche to toss out anyone they deem "riff raff, low-lifes, scumbags or just plain assholes."

"When I first took over the place, the rules went up and business went down," says Boswell, who poured drinks at the defunct Swift Half before launching PRPH. "They sound funny, but they came from a real place. They needed to be said." Shady-ass dealers were an unwelcome fixture in the Pour House's early days. 'When I first started coming around, guys were using my bar as their office," says Boswell. "I would have to pull them aside and tell them to their face 'Don't bring your job in here.'"

There have been a handful of incidents requiring that the rules be enforced. "Right around the time I took over a 'good' batch [of wet] came through the neighborhood," says Boswell. "We had a guy come through that looked like he was in Super Mario Land. I kept waiting for him to grow bigger and start shooting fireballs. But it really hasn't been an issue since then."

Though he supped the prevalence of craft beer and made tweaks to the interior, PRPH is still very much, in Boswell's words, a "shot and beer" bar—he's not messing with that DNA and maintains a solid crop of local return customers as a result. But he feels his simple tactic has made a marked difference in the way the bar is perceived. "It's become a place where regulars can come and not worry about drugs and violence," he says. "I love the fact that they can hang out and not be worried about someone coming in all wetted out."

"I've always kind of thought of my place as the Thunderdome," Boswell adds. "Anything goes. I let people do what they want. But I set the rules."

(drew.lazor@citypaper.net)



RIGHT ANGLES: The Santucci clan's signature cheese-on-bottom, sauce-on-top pizza style is a big draw, but there is plenty more to like on the menu at their new Italian Market location.

MARK STEHLE

[review]

SQUARE BIZ

The signature four-sided pizzas are but the first kiss of a citywide Santucci's love affair.

By Adam Erace

SANTUCCI'S | *901 S. 10th St., 215-825-5304, santuccis.com. Open Sun.-Thu. 10 a.m.-10 p.m., Fri.-Sat., 10 a.m.-11 p.m. Appetizers $4-$10, pizza, flatbread and stromboli, $6-$17, burgers and sandwiches $7-$9, entrées, $12-$15, desserts, $3.*

In Philadelphia, our dining scene evolves faster than Apple technology. For proof, look to Philly Mag's "Great Philadelphia Pizza Quest," a thorough feature representing 1,000 pizzas and probably as many hours consumed in the search for slice-by-slice excellence. The article came out in July. It was obsolete by August.

That's when Santucci's opened on the 900 block of Christian.

More on citypaper.net

Santucci's isn't *new* new. Joseph Santucca and his wife Philomena debuted in 1959 on O Street in Juniata, where their square, sauce-on-top pies became a hit. Family members opened offshoots all along the I-95 North corridor, but O Street remained the undisputed original until Frank Santucci, Joe and Phil's son, decided to close shop and relocate to South Philly with his daughter, Alicia, and future son-in-law, Blake Barsbusco.

The downtown move is something of a homecoming for the clan. Alicia and Blake, who live in Graduate Hospital, are starting a family here, just as Joseph and Philomena Santucci started theirs in a 10th and Carpenter row home before moving to the Northeast.

What if Joe and Phil never moved out of South Philly? Maybe I'd have grown up on square pies like my fiancée, whose family roots run deep in Tacony and Holmesburg. Maybe my childhood Friday nights would have been spent at Santucci's instead of Celebre's and Marra's. I feel so cheated. But the past is just that. Better to concentrate on the present: the best pizza I've had in months, a 9-by-9-inch "personal" pie with a mottled brown bottom and tall crusty corners, melty aged mozzarella underlay and liberally spiced tomato-sauce top striped with roasted long hots. It's magnificent.

The magic is in the pans, heavy cast-iron bastards that are black with seasoning built up over countless oven firings. They're never washed with soap, only water, after each pie is lifted out and then re-oiled for the next dough. So each new pizza, in a way, contains some DNA of all the pizzas that have come before it, like sourdough made from a starter passed down through the generations.

MORE FOOD AND DRINK COVERAGE AT CITYPAPER.NET/MEALTICKET

Is this why Santucci's squares taste so good? Could be. Could also be the special ovens, which burn at 550 degrees and circulate heat convection-style, crisping the bottoms and corners while turning the tops to magma in six minutes. Pies come in 9-inch, 12-inch and 17-inch sizes, plain or with toppings. There's a honey-whole-wheat crust available, too (for the larges only), and a white option that isn't worth your time, remove the robust pizza sauce and these pies lose their mojo. Stick to the original.

With pizzas of such high esteem, Santucci's could mail in the

>>> continued on page 50

[the week in eats]

+ WHAT'S COOKING



Ryes Above at Khyber Pass Pub *Sat., Sept. 24, noon-2 a.m., pay as you go* ➤ KPP is serving up all things rye on Saturday, showcasing spicy and complex rye-derived beers and whiskeys. The event will feature an assortment of rye beers from names like Sixpoint, The Bruery and Founders. In addition, you'll be able to peruse their list of rye whiskeys to sip along with the brews. *Khyber Pass Pub, 56 S. Second St., 215-238-5888, khyberpasspub.com.*

Friends of Hawthornes Dinner Series *Sun., Sept. 25, 6:30-8:30 p.m., $50* ➤ In the first installment of its dinner series, Hawthornes Café is teaming up with New Belgium Brewery for a four-beer, three-course dinner. Expect to see New Belgium's blonde and amber ales next to a honey and ham sandwich on brioche, American IPA with roast leg of lamb, and their Belgian Style White served with trappers' fruit over a Colorado muffin cake. *Hawthornes Café, 738 S. 11th St., 215-627-3012, hawthornecafe.com.*

Corn Dinner at Mémé *Tue., Sept. 27, 6 and 8:30 p.m., $50* ➤ To celebrate the end of summer, chef Matt Levin is visiting his buddy David Katz at Mémé to cook a two-seating, five-course dinner inspired by that celebrated Jersey veggie, corn. Dish details are still being hammered out, but know that the courses will each be paired with corny cocktails designed by Mémé's Tom Pittakas. *Mémé Restaurant, 2201 Spruce St., 215-735-4900, memerestaurant.com.*

Oktoberfest at Brauhaus Schmitz *Sat., Sept. 24, noon-7 p.m., pay as you go* ➤ Grab your stein and prost with the best of them as Brauhaus ends its weeklong German celebration with the third annual Oktoberfest street festival. Taking place on South Street between Seventh and Eighth, the pedestrian-friendly, tent-heavy party will feature liter upon liter of Bavarian beer and wurst, plus a pig roast, live music, face painting and more. *Brauhaus Schmitz, 718 South St., 267-909-8814, brauhausschmitz.com.*

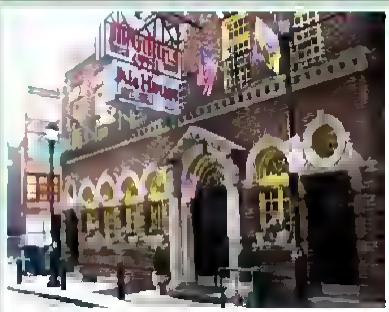
Smoke 'Em If Yous Got 'Em at Yards *Fri., Sept. 23, 4-8:30 p.m., $50-$60 ($25 for designated drivers)* ➤ Yards Brewing Co. hosts its third annual Smoke 'Em If You Got 'Em festival at the brewery this Friday, with a slew of smoked beers and smoked food served for your enjoyment. The lineup includes well-loved names like Brooklyn, Victory, Stoudts, Percy Street BBQ, Brauhaus Schmitz and of course Yards themselves. *Yards Brewing Co., 901 N. Delaware Ave., 215-634-2600, yardsbrewing.com.*

—Nicole Rossi

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<<< continued from page 48

The staff runs the room with the intensity of a red-zone defense.

rest. A limp salad, some crappy mozzarella sticks, and people would still file into this sun-washed restaurant I still would. But instead, the family recruited chef Bobby Saritsoglou, who'd impressed them with a grilled calamari bruschetta when he was sous chef at L'Oca in Fairmount. The pizza recipe is the only thing that came from O Street, the rest of the menu is all Saritsoglou's.

He adds wild boar and cloves to his amazing meatballs, and forms patties for the Santucci burger made from grass-fed beef and topped with mozzarella, pesto and roasted red pepper. He confits garlic, enriching the wings' Parmesan/provolone sauce with the garlic-infused oil and spreading the sweet cloves on Aversa rolls for garlic-bread cheesesteaks. He cures his own pancetta. For any restaurant that gives two shits, none of this is a big deal. For a neighborhood pizzeria with just 35 seats — more are coming soon to the adjacent courtyard — and a bustling takeout and delivery business, it's ambitious.

Takeout is ready in a speedy 20 minutes, while delivery can take around three times as long. I'll pardon the hour holdup during Hurricane Irene, but what about the order that was just as late on a sunny afternoon? That delivery also arrived missing a salad, which the guy returned with right-quick. The salad, velveteen leaves of bibb cupping green apple, pickled red onion, candied walnuts and Gorgonzola, was worth the wait. Next time, I'll order extra cups of the fresh, tangy apple cider vinaigrette and sock it in my fridge for the future.

The delays showed no mercy to many of the items ensconced in eco-brown takeaway containers. Baker Street and Aversa rolls turned to rubber. Fries went flaccid. Santucci's is best enjoyed at Santucci's, where the bread is always pillowy and the salty, crunchy, skin-on frites are the epitome of boardwalk excellence. Another upshot to dining in: the staff, a sorority of PYTs who run this room with the intensity of a red-zone defense.

The open kitchen connects to the dining room, where a blackboard fixed to the exposed brick entices with unexpected specials. The corn bisque was the essence of summer, a light, sweet prelude to supple housemade gnocchi in emerald pesto. Capped off with a wedge of cinnamon-laced, brioche-and-boagie roll bread pudding, it was a meal worthy of any seasonal American BYOB.

But it's equally hard to resist the relatives from the pizza family tree, like the free-form "flatbread" topped with caramelized onions, fontina, mozzarella, a gooey fried egg and salty, singed curls of Saritsoglou's pancetta. The skinny, crusty, black-bottomed stromboli upstage even the pizzas. The spinach needs a bigger dose of garlic, but the meat-filled versions (try the loaded "Uncle Joe," with prosciutto, coppa, salami and pepper-jack) I'd order on my deathbed. Santucci's serves its tomato sauce on the side for dipping and dusts each stromboli with a secret spice mix for a zesty, breadstick-like effect.

In less than two months, Santucci's has cornered the Bella Vista pizza trade. Next up: brunch, coming in October. Watch your backs, Sabrina's and Morning Glory; I hear Saritsoglou makes a mean Greek yogurt.

(adam.erace@citypaper.net)

feedingfrenzy
By Drew Lazor



NOW SEATING

Sabrina's Café | Robert and Raquel DeAbreu opened their third Sabrina's location, joining their Italian Market original and their Callowhill diner, this past Monday. Numero tres, located on the ground floor of Drexel U's Ross Commons student center, features a familiar brunchy menu similar to what's on offer at the other Sabrina's locations, with plenty of indoor and outdoor seating peeking out into Powelton Village. They're also working on a separate-but-associated burger and shake concept, called Spencer ETA Burger (say the Greek letters like "Eat A"), within the same space. Unlike the other Sabrina's, BYOB-ing is not permitted at this location. Hours: Sun.-Mon., 8 a.m.-4 p.m., Tue.-Sat., 8 a.m.-10 p.m. *Ross Commons, 224 N. 34th St., 215-222-1022, sabrinascafe.com*

WAITING LIST

Tapestry | Kar Vivekanathan has closed Adsum, the bistro he opened with chef Matt Levin in July 2010, to convert it into Tapestry, a beer-focused tavern he's running with Rich Rivera of Belvedere Restaurant Group (Levin bowed out last month.) The duo is currently overhauling the interior to make space for a roomier bar (12 beers on tap, 60-plus in bottles) and a revamped kitchen. Target reopening date is Oct. 1. *700 S. Fifth St.*

LITTLE VITTLES

Matthew "Feldie" Feldman, who's opening **Lucky Old Souls** at 1713 McKean, is launching a LOS-branded burger truck with his wife, **Quavin Johnson Feldman**. No word on rollout. ➤ In other mobile news, siblings **Kunal** and **Kriti Sagnal** of **Pure Fare** (119 S. 21st St.) have acquired a truck that they plan on parking at 40th and Locust, dispensing the healthy options they sell out of their café. ➤ **Larry Rosenblum**, owner of **Spread Bagelry** (262 S. 20th St.), has issued a challenge to **Adam Richman** of TV's *Man v. Food* — he's concocted "The Classic Whale," a 13-pound bagel sandwich filled with smoked salmon, whitefish salad, cream cheese, tomatoes, onions and capers. He'd like Richman to break his Yom Kippur fast by battling the beast on Oct. 5.

Got A Tip? *Please send restaurant news to drew.lazor@citypaper.net or call 215-735-8444, ext. 218.*

HOW WE DO IT: *The restaurants, bars and markets listed in this section rotate every week and are compiled by* City Paper *editorial staff. To search our comprehensive restaurant listings, visit us online at citypaper.net/restaurants. If you have suggestions or corrections, please email restaurants@citypaper.net*

+ BRUNCH

LA COPINE

Though Nakki Hill and Claire Wadsworth's La Copine brand also extends to full-on dinners hosted in private homes, they're starting off with a NoLibs brunch cart, offering breakfast sandwiches, banana bread, flatbreads, coffee and more. The cart serves Saturdays and Sundays from 10 a.m. to 4 p.m. *Garden Variety, 209 Poplar St. 215-280-3512. la-copine.com.*

+ CHICKEN

CHICKEN.ORG

Chicken Org is an organic poultry eatery from the owners of the nearby Burger Org. The certified glatt kosher restaurant, which keeps a mashgiach, or kosher supervisor, on site, offers chicken every which way — sandwiches, wings, meatballs, honey/sesame — plus sides like hummus, cabbage salad, rice and roasted sweet potatoes. Open Sun.–Thu. 11 a.m.–8 p.m. Fri. 11 a.m.–4 p.m. *534 S. Fourth St. 267-687-7074*

ROTISSEUR

Serving cage-, hormone- and antibiotic-free birds from nearby Lancaster County, Rotisseur is a casual, mostly takeout joint boasting a menu almost entirely under $10 (whole chickens are $14). Hot and cold sides (mac 'n' cheese, corn muffins, kale chips, watermelon salad, etc.) rotate regularly. Open Mon.–Fri. noon–10 p.m. *105 S. 21st St., 215-496-9494. rotisseur.net*

+ CAFÉ

OCF COFFEE HOUSE

South Street-based realty firm OCF has opened the first of two planned coffee shops; this one at the corner of 13th and South. Pouring Counter Culture-roasted coffee out of North Carolina, OCF also serves baked goods from West Philly's Four Worlds Bakery and sweets from Point Breeze's Sweet Life Bakeshop. Open Mon.–Fri. 6:30 a.m.–10 p.m., Sat.–Sun., 8 a.m.–9 p.m. *1745 South St. 215-735-7368. ocfrealty.com.*

+ GERMAN

FRANKFORD HALL

Fishtown got a Teutonic shot in the arm with the opening of Stephen Starr's Frankford Hall. The 10,000-square-foot industrial space, which accommodates 400 inside and out, has nine beers on tap. The tight food menu (the kitchen's a walk-up in the courtyard) includes drinking-friendly snacks like sausages, schnitzel, rotisserie chicken and pretzels. Open Mon.–Fri. 4 p.m.–2 a.m., Sat.–Sun., noon–2 a.m. *1210 Frankford Ave. 215-634-3338, frankfordhall.com.*

+ INDIAN

INDIAN RESTAURANT

Mohammed Islam, owner of King of Tandoor (1824 Callowhill St.) has moved down south to open a second location. The Indian restaurant — aptly named Indian Restaurant — offers a large menu (eat-in, takeout, delivery) similar to Ko'T's with Northern Indian options aplenty. It's open daily for lunch and dinner. *1634 South St. 215-964-9671. indianrestaurantphx.com.*

TASHAN

Munish Narula's Tashan is a beautiful upscale complement to the his multiple Tiffin locations. Spread out across the ground floor of the 777 S. Broad complex, the liquor-licensed Tashan features elevated Indian small-plate cooking in an incredibly polished setting. Executive chef Sylvie Senat, in collaboration with Indian master chef Sanjay Shende, is working an open kitchen equipped with state-of-the-art tandoori ovens and sigri and tawa grills to produce his refined plates. The interior conceived by designer Winka Dubbeldam features multiple elements imported from India, from the hand-stitched curtains to the Ganesh carving greeting diners at the entrance. *777 S. Broad St., 267-687-2170. tashan.com.*

+ MEXICAN

LA MARQUEZA

On the Community College of Philadelphia's campus, you can learn Spanish without ever setting foot in a classroom — just look for Samuel and Gloria Velasquez's La Marqueza. The truck looks like a big box of Chiclets, and inside each brightly colored panel is a picture with its Spanish translation. Learning a new language has never been so easy — or tasty. La Marqueza specializes in tacos, burritos, quesadillas and breakfast sandwiches on long, soft Amoroso rolls. Adios, hangover. Open Mon.–Fri., 9 a.m.–7 p.m., Sat. 10 a.m.–4 p.m. *1700 Spring Garden St.*

+ THAI

SAWATDEE

Chef Tony Inchote's BYO Sawatdee (Thai for "hello") is a lime-green corner restaurant that you can probably see from space. Go for lunch — for the ludicrously cheap price of $9.95, you get soup (tom yum gai, tom kha gai or kaeng joud), tao hae (aka tofu/veggie soup), a choice of salad or app (pan-seared dumplings, spring rolls, etc.) and an entrée course-spanning options like multi-colored curries, soups, fried noodles, seafood and more. Open Mon.–Thu., 11 a.m.–10 p.m., Fri. 11 a.m.–11 p.m., Sat. 4–11 p.m., Sun. 4–10 p.m. *1501 South St., 215-790-1295.*

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[i love you, i hate you]

DUMB BITCH!

You dumb bitch I was trying help you the fuck out! How dare you sit up there and email me over and over with your bullshit. I am tired of you coming in our office with your nonsense! You are the most ungrateful person that I have come across. You really need a reality check! I am not helping your stupid ass no more! No more pity fucking parties for your stupid ass! Find someone else to come to your pity party

GET OUT

Ever since we split up all ive been hearing is you having sex with all different guys its pretty messed up I feel disgusted that I shared 2 years of my life with you But, I'm fine. I got my friends, my music to help me forget you..so please kindly check out of my life you suck cheeb.

I MISS YOU!

I miss the way that you touch my skin, I don't know what is going on ...been you since your birthday. I know that you got paid this week and now you are amassing in fucking action I don't understand none of it and I am actually getting angry about the whole thing But, honestly I am going to let the whole thing go! I am not in the mood to keep chasing someone and at this point in my life I am just not going to do it at all! People play so many games.. why can't you just walk away and leave me alone!

I WANT YOUR SEX

I miss you a lot and I told you that the other day ...when are you going to see me! You and I haven't sex in years! I miss the sex and I miss your hands on my body! You emailed me on yahoo and I got all excited thinking that I was going to see you and I didn't I am not happy about that at all! Are you coming over or what.. cause I am tired of the games you play ...let s not play the game..

MOVE ALREADY!

When you get on the train you supposed to move to a good standing end out of the way why are you standing in the doorway when there is a whole of space' Move your fat ass I had the nerve to say excuse me and your stupid ass wouldn't move out the way You sassed around and looked at me like I was crazy Who does that I hope I get on the train and this doesn't happen again!

SLOB

Let's get married and be slobs together! SIKE you dumb bitch clean up this fucking house! I refuse to see you as something that I really care about! Are you serious you are just a fuck toy! Can't you see that.. I can't see myself marrying you because it looks like a hurricane went through there How can you even ask me that shit look at the shit that you do! I knew that you do drugs and stuff You need to get it together! Piece of shit bitch! Know your role.. bitch!

THANK YOU

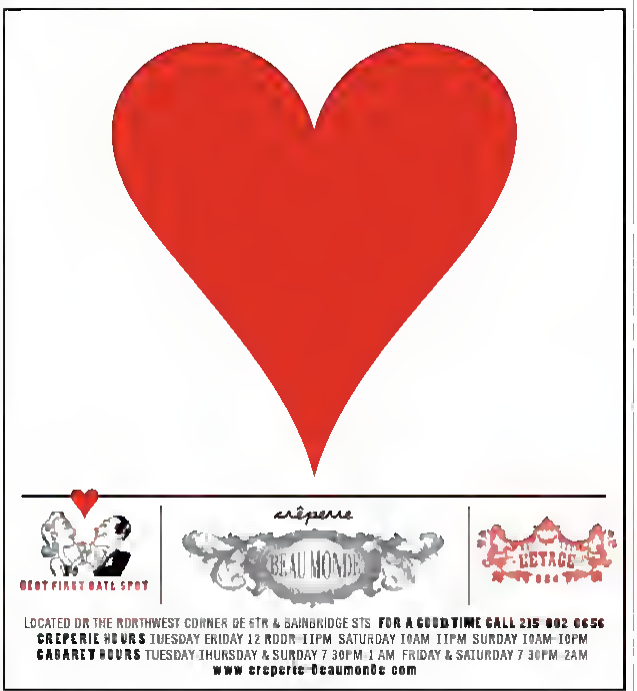
Thank you to the Septa lady in the booth who was waving me to hurry up to go through the turnstyle It is good to know that there are some nice people working for septa..

TO THE NICE GUYS

I propose a toast to all the nice guys You know who you are, and I know you're sick of hearing yourself described as ubiquitously nice. But the truth of the matter is, the world needs your patience in the department store, your holding open of doors, your party escorting services, your propensity to be a sucker for a pretty smile For all the crazy, inane, absurd things you tolerate, for all the situations where you are the faceless, nameless hero my accolades my acknowledgement, and my gratitude go out to you. You do have credibility in this society and your well deserved vindication is coming

WALMART CASHIER STALKER

Now my life is all shady, Dark cold and empty For 365days, I live outside always, Looking up at the



TRUCKASAURUS

I have to personally thank you for coming into my store 30 minutes before we closed. I don't make fun of people with disabilities and that's why I can happily make fun of you because I don't think being so large you can't fit down half of the aisles in my store is a disability simply because you could fix the texts by I mean you had a million dollars to spend on Cheetos and Windex so I know you could go get some dope ass fat sucked out. I understand you came to my store because I think everyone in the 10 mile radius has a poster of you in their window so you remember don't bring your big ass in there also a poster and not a picture of you because that's way to small to fit all of you. I didn't mind you coming in and shopping until it was 3 minutes after

was already closed, I didn't mind you knocking over 3 walls of pads and baby stuff because I could fix that but what I do mind is you giving me attitude and trying to fuck up what I'm ringing you up for by bitching Fat people are jolly but I guess heifers are in a completely different class Don't come back to the store Truckasaurus, please just go back to saving the world by plugging up the hole in the ozone layer with your ass.

heavens, It is beautiful, Girl you are most beautiful, In the place where you are, From where I am, You are too far, Impossible not to see, That I do try for you, Baby, Please give me a chance, To have your friends up, Please come into my life, I so need your friends up, Your butt is the most beautiful thing I have ever seen, I need you in my life

WHY ARE YOU MAD?

I am sending this to your stupid ass. I don't like you and I am glad that you don't even look at me because I would want to slap you on this fucking face! You stupid ass bitch who do you think that you are If you have a certain person that you go to in the store and you are used to talking that person why are you trying to conflict with whatever is

going on with those two people you dumb ass bitch I don't want to be bothered with you Can't you understand that? You need to get over yourself and get it together when I come into your place of employment don t ask me can you help me because you know that I was not going to want to be both ered with you! If I go to this person, let me and get over yourself You are not that special!

WHY IS EVERYONE PICKING ON ME?

None of this started until you thought you were so important that I'd post a status about you, all you had to do was admit you were wrong for being an uptight cunt and then we would of all went back to living happily ever after with all the disney bullshit Get the fuck off your high horse you pig faced 80 pound skank You talk all this shit but then run away crying and calling it a joke when someone stands up to you. How is saying I gave your cat fleas a joke? Also if I did give your cat something it would be the joy of taking it away from you because I doubt screaming at it and locking it in our room is love Look bitch keep my name out your mouth because your precious boyfriend won't be there for you to hide behind forever. Be an adult or do us all a favor and die in a sewer I tried to be civil, I tried to end this shit but if you want it to keep going on then that's fine by me. You think I was a bitch by not saying a word to you for the last 6 months then you're going to see me as a fucking villain when I start calling you out every single chance I get Sincerely yours, The bitch who's sleeping with the enemy

YOU

You. Yes, you. I am writing this for you. I know you are reading this And I want you to know I am writing this for you No one else will understand. No one else knows They think that this is for them But it's not I am writing this for you. I want you to know life. it's hard. Every day can be a challenge It can be a challenge to get up in the morning To get yourself out of bed. To put on that smile But I want you to know, that smile is what keeps me going some days You need to remember even through the tough times, you are amazing You really are You should be happy You are gorgeous I know that the weather ought not be perfect You might have to turn your back to the wind or feel the cold nipping at your nose But you know what at least you are there to feel it. At least you can enjoy the sun's warm rays on your face. Or that cold February wind biting at your cheeks. You know what that means? You are alive. Everything will be okay

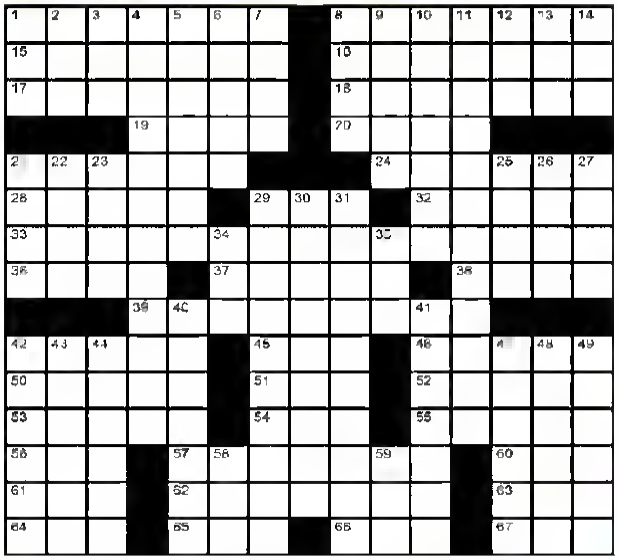
YOU SICKEN ME!

I think about what you do and how you kiss up to everyone that comes in your path. that makes me sick with you This is only a bookstore not a corporate job Even with the corporate jobs, you don't have to go that far The way that you do things, I could just slap the shit out of you. I hate trying to figure out what you are thinking in the back of your mind You are such a phony and it doesn't make this any better than what it is

To place your FREE ad (100 word limit), go to citypaper.net/ILOVEYOU and follow the prompts. ADS ALSO APPEAR AT CITYPAPER.NET/lovehate. City Paper has the right to re-publish "I Love You, I Hate You" ads at the publisher's discretion. This includes re-purposing the ads for online publication, or in any other ancillary publishing projects.

jonesin'

By Matt Jones



ACROSS

1 Dramatic way to bad a statement?
8 Kelly of Destiny's Child
15 Sign stating you can't go back immediately
16 Gonzaga University locale
17 Changed suddenly
18 They play a big part in 2011's *Contagion*
19 "___ the night before Christmas ..."
20 Football play
21 Like some musical wonders
24 Overlook with a crowd of people
28 Rented out again
29 Hemp staffers
32 Guy
33 Drops like balls in a bad juggling act?
36 Part of a cereal box
37 Owned property
39 *McHale's Navy* backdrop
39 Made grateful for
42 Henry VIII's boxes
45 Summer hrs., in D.C.
46 TV doctor with a limp
50 Concluding remarks to a poem
51 Cutesy ___
52 Heart attachment
53 "___ has flees"
54 Computer programming abbr. (FOE anagram)
55 "___, *with Love* (Sidney Poitier movie)
56 "Un momento, ___ favor"
57 Swashbuckling dad saving the day, for instance
60 Coffee dispenser
61 Ring decision
62 Nickname of ESPN's Jay in the 2004 movie *Dodgeball*
63 Tell it like it isn't
64 Part of a schooly
65 "Play this note with a sudden accent," in sheet music abbr.
66 "A refl" noise
67 Furthermore

DOWN

1 Young ___ (little tykes)
2 Traditional Japanese drama
3 On the ___ vine
4 Uninformed, like a bad juggler?
5 Sents by deceit
6 Apply medicine to
7 Comes in a halt
8 Invitation request
9 Pesky drug of choice
10 Completely gone, like a buzz
11 Warning from a bad juggler?
12 Small Patteries
13 Dir. opposite SSW
14 Went before Moines or Plaines
21 "Carmina Burana" composer Carl
22 *A Face in the Crowd* actress Patricia
23 She sang with Lonie
25 Erupt
26 Race in *The Time Machine*
27 Modern variety of Parsian spoken in Afghanistan
29 She played a corrupt cop in *Pineapple Express*
30 Somewhere Pelwen abysmal and fair, for a bad juggler?
31 It's flat, frozen and sometimes compared to winter roads
34 "One ___?" ("What's up?" in Mexico)
35 Airport readerboard abbr.
40 Strong Headlights slangily
41 "No sweat"
42 Lures
43 Let all the, all the oxen free?
44 Movie disc format that's readable but not erasable
47 *The Little Mermaid* villain
48 Blend with a spoon, maybe
49 Deserved
58 Radio band, for short (HEF anagram)
59 Guevara's nickname



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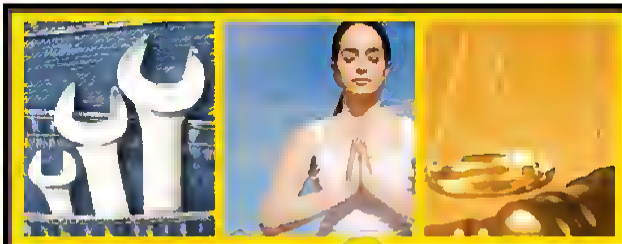
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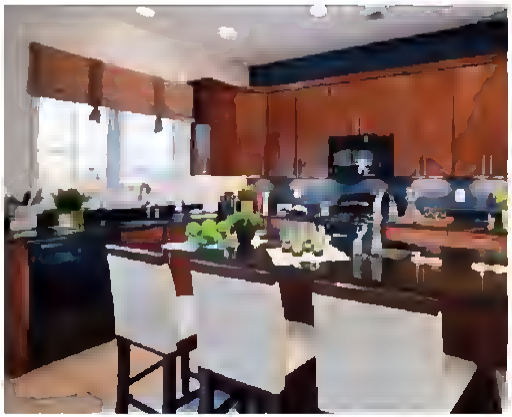
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[illegible] 67 ELLERTON [illegible] 2BR w/w carpet kitchen appliances Pkg by 215 473 2953

Golf View Apts new carpets 1br/1ba $885 www.vermontproperties.com 215 740 4800

Various 1, 2 & 3 BR Apts $595 $850 www.philadelphiarentals.com 215 740 4900

CITY LINE APTS

Belmont Park 2 BR $840+
W/D A/C W/W Garage 484 351 6577

NORTH PHILADELPHIA APTS

15xx Ontario St Efficiency $450 off of Temple campus, call 610-364 6981

apartment marketplace

18th & Lehigh 1BR $575
Spacious EIK heat included
1 month sec 1 month rent 267 253 0532

19th & Ontario 1BR $595+ utils newly renovated 21st & Ontario 1 BR $400+ utils Call 609-877 6746

22nd & Somerset 2 BR bi-lvl $700+util w/w $2100 move in req'd (215)227-4737

28xx N 32nd St 1BR $825
call Ms Green 215-527 9888

2747 Germantown Ave 1 BR $525
Like new, all berry 215-626-4501

31xx Reed St Efficiency $475+ utils 1 mo rent, 1 mo sec 267-975-8521

32xx W Huntingdon 2 BR $700 +utils large 2nd floor hardwood
1st/last & [illegible] no sec 215-463 2413

TEMPLE UNIVERSITY AREA APTS

1, 2, 3, 4 Bedroom FURNISHED APTS LAUNDRY PARKING 215-823-7000

22xx W Westmoreland 1 BR $500
3rd flr inc, heat, water, fridge 215 327 2292

17th & Oxford 1 & 2 BR $550 & $600 [illegible] utils security Call 215 260-8702

35xx N Bouvier 2br $1050+utils all brand new fully renovated spacious pet friendly great block over house Saturday at 4pm Call 732-993 2834

9xx Lehigh Ave 1br Efficiency $400+util 1st/last/sec 2nd flr walkup (267)255 2174

Temple Research 2 & 4 Bedrooms Avail Now [illegible] Ma Real [illegible] 6386 4791 [illegible]

LOGAN APTS

14xx West Cayuga Street 1 BR & 2BR Off Broad [illegible] Call 1n56 [illegible] 4677

OLNEY APTS

57xx N 5th 2Br $750 utils incl w/w carpet, renov kitchen 267 591-9260

60AK Wereck 1BR $585+
near Fernrock Trolley Station 215-276-8534

Residential Life Studio 1Br & 2Br apts Spacious & Bright Apts near LaSalle Univ Regional Leasing Office 5600 Ogontz Ave Call or Come in M-F 9a-5p 215.276.5500 Students & Employees Welcome

GERMANTOWN APTS

1 BR & 2 BR Apts $705 $825
spacious great loc upgraded heat incl PHA vouchers accepted 215-966 0371

4017 Wayne Ave 1br $450 incl heat & hot water large renovated eat in kitchen call 215 303 3685 or 215-416 2757

5220 Wayne Ave Studio 1 BR & 2 BR newly rehab 267 767 6959 Lic# 607566

GERMANTOWN

Studios, 1 & 2 BR Various $$
Beautiful Apts 215-844 1622

Greene St 2 BR $700+
2 mo dep, 1 mo rent 267 338-9870

apartment marketplace

philly.com
anything & everything philly

GERMANTOWN APTS

The Fairview Apts 705 15 Convenient Comfortable Living Historic Germantown 1br $750, 2br $850 Gas/Water/Heat Free Close to South Chestnut Hill Grocery Eatery & LaSalle U Call for appt 215 276 5900 M-F 9-5

MANAYUNK APTS



DOMINO LN 1 & 2 BR $745-$875
Renny pking, DW, new shopping & dining mins to center city & more 215-483-8771

CHESTNUT HILL/MT. AIRY APTS

15xx E. Mt Pleasant Ave 2br $900
washer/dryer Call (302)893-5261

63xx Germantown 1 BR $620+utils
w/d In Bldg $1360 move-in $1M 675-7586

63xx Penn St. 2 BR $850
w/d d/w appls dec patio 215-285-8631

6621 Stenton St Efficiency $876
all utils incl newly renov 215-843-8387

Recent/Well-kept 1 & 2br $726/utils
Large new renos In Dr 215 782-0807

BREERE & HARVEY FALL SPECIALS!
Lnx 1BR 5 Newly dec w/w g/d a/c cable ready Laundry/Security center/off st park 215 275 1457 215 733 1372

OAKLANE APTS

1201 Chelten Ave 1 BR $625 util
Lrg 7mo sec avail now 215-287-1309

143xx W 7th Ave 1 BR $625
utilities included close to transportation and shopping Call 215 574 2111

66 ST VIC STUDIO $560/2BR $825
kent wit Signs on 5A 5 [illegible]

6802 N Denver St 1 br $595+utils
1st floor all st ering 267 625 4807

KENSINGTON APTS

2xxx Frankford Ave 1 BR $
new ren nt S nspt 267 968 7043

FRANKFORD APTS

4612 PENN ST 1 BR $ Efficiency $435
w w [illegible] 267 235-5952

Frankford & Oxford 1 BR $580
Also Efficiency $500 Utilities included
Wn ranet Sec nk 215 620 6361

Hegerman St 1 BR/1 BA $625
Fully Renovated Call 215-852-9738

★★★★★

Margaret St 1 BR $585+ utils
Immaculate newly remodeled 215 576 1855

NORTHEAST PHILADELPHIA APTS

301 W Byberry 2nr/2 Inft parconnec $599
open flr plan patio w/storage lg bkyd
w/d d/w pool tennis cent 973.876.9645



72xx Barnard St 2br $700+utils
70xx Kinig Snn Aee 2br $650+utilin
Please Call 215-725 7879

7xx Herkenens St 2 BR $650 incl heat
newly renovated 215-327 2292

85xx Terrendale Ave 4br $1200+utils
newly renovated new kitchen carpets paint, washer/dryer & fridge 215.359.6251

Academy Gardens 2BR $700+utils.
2nd floor 2mn sec dep 215.350.2338

Academy & Grant 2 BR $676n util
1st flr dplx bsmnt no pets 215-934-7181

Center Gardens 1BR $626incl.utils.
Lawndale 3BR $800 incl.ut
3BR remodeled Call 215 350.2338

Philmont 2BR duplex 2nd flr $820n
C/A bsmnt yard garage (215)752 1091

Rhawnhurst 3br/2bs $975+
Leigh 2nd floor duplex dish washer garb
quad sp n/d on [illegible]

BUCKS COUNTY APTS

Morrisville 1br $860 heat/hot water inc
2nd flr all st park ng a/c no pets, yard
close to Rt 1, I-95, turnpike 215.736.8664

★★★★

WARMINSTER Lg 1 2 3 BR Sec 8 OK
Great Move In Specials!!
Pets & smoking ok We work with credit
problems Other rental options available
Call for Details 215 441 9600

DELAWARE COUNTY APTS

Upper Darby 2BR
Bed Section 8 ok 610 742 9137

MAIN LINE APTS

Penn Valley 1 BR/1 BA $1100
Tower at Cobhill includes all utilities & amenities available immed 610 296 5744

BURLINGTON COUNTY NJ APTS

Mt. Laurel 2br/2 5ba Condo $1500+ut
garage, LR, DR, main suite w/ mstr B
mstr Lnm Centre City [illegible] 713 4448

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SW dnished senior nkeeper home, nnst
be nog friendly $350/mn 267-283 5714

ROOMS

153x W Etna Ave $395 /mn/utilin cbain
internet kitchen eccnr (20) 269 0975

22nd & Hunting Park renov lrg rm line
$85-$95 wk 2nd week free 215 960 1600

72nd/Tioga St Private entrance
use of kitchen w/w, freshly painted
$ 10/wk $270 mon n 267-997 8212

26th & Lehigh $100 $120/wk shared
kitchen & bath Call 215 225 7150

2764 N Hemberger St Roomn for rent,
starting $350/mo & up 267 257 3610

32nd St & Ridge Ave $100 125/week.
Large renov furnished rms near Fairmount Park & bus depot. 215 317 2708

25xx N 17th St nhere kitchen & bath,
huge living room $440/mo 267 258-0778

4521 N Broad lg rm $450/mo $600
move in 267 565 5089 or 856 553 2094

49th & Heverford newly renovated
rooms, $100 $125/wk use of kitchen
great location rooms 1484/431 3670

507 E Wolnut Lane Room for rent,
$ 25/wk utils included 215-760 0206

52nx Broad 1 BR furn full bl AC 2
TVs,atn Also sgl furn room 267 496 6448

56xx Wyalusing lg clean room
$80-$110/wk Call (215)917 1091

58xx Chestnut St furnished room use
of kitchen $70-$85/wk 267 432 6651

60th & Chestnut $95 $90 week
Accepts kit nitic incl 267 230 5875

61xx Chew Ave Mt Airy 2xx Melville
Univ City $85 $100/wk 215 242-9124

63rd St R large room with view
$115/wk 1 mn sec only 215 747 7527

AFFORDABLE ELEGANCE Large rms for
rent n the Strawberry Mansion area Inlly furn w/prte bs & security, ng now Ranging from $125-$150 weekly Only these that want the best need call owner Bobby (267)471.0501 (Drug free environment)

Broad & Hunting Park lg furn room newly renov mnst see $100/wk 215-552 5208

BROAD St Move in Special $190 Large furn furnished rms w/w nprt 215 681 3896

E Oakland 1 Dax Oaklane room pvt ent, shared k/ba $450/mo 215 287 2424

Frankford room in apt furn no drugs near El $85/wk+ $300 sec 215 526 1455

Germantown Area RICE Cozy Rooms Private entry no drugs (215)548 6083

Germantown Ave im ply BA $140/wk paid hi wkly & 2 weeks dep 267 338 9870

★★★★★

Germantown/Irwin rm, renovated, photo kitch & BA $125/wk 215 614-3960

Germantown/Lehigh Efficiency pvt entr BA & kitch $150/wk 267 939 2351

Germantown Rms $120/wk utils inc shared k/ba $500 move in 215 849 5061

GERMANTOWN Roomr from $80
$150/week Priv ent/bath 267 593 2131

Nanning Park Fully Furn Luxury Rmn
Free utils/cable, Call 267 331 5282

Nanning Park Kensington Oak Lane
Olney W Phila S Phila NE Phila $85 $125/wk Great loc SS rnk 215 666 4812

K & A, furnished room $85 per week
Please Call (610) 348 1691

Kensington Frankford Ave private room $225 $375 (pref kitch) 767-968-7043

One rooms & apartments for rent
Also Apts Call Mrs Savage 267 581 5870

Nicetown Fnrn. room SSI & retired wkg nome $400/mo avail 9/14 715-933 5858

N Phila 24xx Bancroft nice nrge rooms in security deposit 215-852 2965

N Phila 29th & Cumberland prvt BA newly renov w/d SS rnk, 267 528 9250

N PHILADELPHIA Including gen elec W/D nrpr $300 $450/mo 267 342 1226

N Phila 30th & Girard rm for rent $375/mo priv ent, share kit/ba 215-287 2424

N Philadelphia Room & Efficiencies all furnished (215)681 3685

N Phila Fnrn Priv Ent $75 & up, near transp, no drugs or alcohol 215-763-5565

O Phila/W Phila/Logan pvt ent $75 $110 wk, pvt BA/kit $140 wk 609 877 0375

Richmond room use of kitchen, nr transp Seniors welcome/55+ok 215 634 1139

SW & W Move-in Special $90 $125/wk Room sharing, rent SS ok 215 220-8877

SW Philadelphia Room for rent $250 move in, share kit & bath 267 251-2749

Temple Medical School Room room for rent 10 minn from CC walk to Sels 100 to 185 per wk BAD CREDIT CHECKS, YOUR INCOME IS YOUR CREDIT Mr Bee 24hrs at (215) 468 1102 Ask about move-in specials & more Instagram @mtbs_philly.com

West Phila comfy roomy furn rooms for rent, $100 $125/wk 215-397 6615

W Phila nice large furnished rooms $375-$465/mo 267 508 8705

★★★★★

W Phila rooms $100 $125/wk furnished near transportation (267)333 1420

homes for rent

ART MUSEUM RENT

14xx N 29th 3 BR/1 BA $900
Large BR's nice yard 215 515 5437

SOUTH PHILADELPHIA RENT

12xx S Bancroft St 3br 6675+utils
20xx Garrett St 2br $750/utilin
15xx S 55th St 2br apt $650/utils
newly renov near transp 215-477 4029

19xx Tasker Ave 3 BR $900
newly renov please call Lauren appt mnt 267 566 0673

SOUTHWEST PHILADELPHIA RENT

16xx S Yewdall 2Br/1ba $725
newly renov home Sec 8 ok 215 725 3101

28xx Simpson 2 BR $725/mo
renov hdwd flr Sec 8 ok 215-424 2795

25xx Barbre 3 BR $800
updated call 267 252 5274

56xx Litchfield St 3 br/1 ba $700+utils
renovated new transport 267 574 6581

56xx Pentridge St. 2br/1ba
[illegible] w hdwd flrs +07-7392

WEST PHILADELPHIA RENT

51nt & Thompson vic 2 BR $550
a/c washer stove fridge 1 month security 1st month rent 267 241-4143

5616 Angora 3Br Row
lovely hdwd flrs Sec 8 ok 267-975-6489

6xx & 42nd St 3 BR
back yard Section 8 ok 215 350 2434

7xx S 59th St. 3Br/1 5ba
large corner property renov 215 879 1962

Walnut St 3br/2ba brownstone $926/utl
sec 8 ok yard 2 porches (787)816 6302

W Phila 1br-4br Apts & Houses $700+
$975 1st/last/sec 215 676 2657

HERSHEY/OVERBROOK PARK RENT

3xx N 64th St 3 BR $1000
$300 move in 1 & 2 BR avail 267-972-3693

NORTH PHILADELPHIA RENT

33xx Hollywood 3 BR/1 5 BA $1000
Totally remod hrdwd flrs 215-681 5382

21xx N Dover 2 BR $650
lg bdrmn w/ yard Sec 8 ok 215.813.2549

25xx N Gratz St 3Br/1ba $695+utils
worker lg bdrm sec 8 ok (215)425 3666

28xx Ringgold 3br $725+utils
renov w/w crpt Sec 8 OK (215)424 2785

2807 N Taney 3 BR/1 BA $560+utils
no evictions $1650 move-in
Open house Sat 9/17 1 4p 917 856 1937

31xx Cresswick 2br/1ba $650+utils
[illegible]

TEMPLE UNIVERSITY AREA RENT

★★★

Broad & Diamond 2 BR $750+
[illegible] Sec 8 ok 215-467-6356

LOGAN RENT

7xx W. Rockland 3 BR Sec 8 ok
nr I Mu G [illegible] 5 00 8900

OAKLANE RENT

64xx N 20th St 3 BR/1 BA $850 min
hdwd floor park in basement 215 778 3326

53xx Thouron 2BR $105
[illegible]

KENSINGTON RENT

19xx Cl [illegible] Dr 3 BR/1 BA $95
[illegible] and lands

FRANKFORD RENT

5[illegible]XXI Unity St 3 BR BA $750
Renovations nice blk sec 8 ok 856 737 3244

Oltmen St 1Br college home $700 utils
w/d lin [illegible] sec 8 ok 215 627 [illegible]

NORTHEAST PHILADELPHIA RENT



14xx Hybee St 2br/1ba $800+ utilin
59xx Bennigton 2br/1be $900+utilin
Please Call 215 725 7879

40XX HIGBEE ST 2BR 1BA renovated spacious new kitchen w/ floors thru the house freshly painted Basement, Garage Enclosed heated porch Central Air One way street near the park. $920 pm month + util + Sec Deposit 3 Months to move in (1st last, sec deposit) 215 378 7722

50xx Ditmen St 4br
57xx Tellis St 3br
51xx Scattergood St 3br
Section 8 approved 215 205 99 0

★★★★★★

58xx Sylvester 3BR/1BA $875+utils
Dollhouse Hdwd floors carpets semi fin basmt C/A gar front patio lime rock - 2mo sec dep Call 215-769 1490

Carter Gardens 66XX Oakland Street 3 BR 1 5BA linnk basem patio fully remod $1100+utils 610 616 9681

Carter Gardens Big 3BR/1.5BA $900n garage basement or patio 215 750 3612

Elenhiord & Cellman 3 BR $975
new garage great shape 215-575-1773

MAYFAIR 3br/2 5be $1200+utilin
Intl walk out bsmt w/d close to shops & trans no smkg/pets 215.947.2885 tf Mgmt

Oxford Circle 2BR $1150
Newly renovated large 3BR home Sec 8 welcome No pets 267 227 0216

BUCKS COUNTY RENT

ANDALUSIA 3br/2ba $2650/mo
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ANDALUSIA 4 br/2 6ba $2500/mo
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DELAWARE COUNTY RENT

Upper Darby 7 BR/1 5 BA
[illegible] basement new loc 610 [illegible]

CAMDEN COUNTY NEW JERSEY RENT

Camden 22xx Haddon Blvd 3br 1 5ba $1200
garage newly sec 8 ok (609)868-3023

Cherry Hill 3Br/1 5Ba $1795/mo
AC HW flrs fpln, last schls #56.256.1951

Cherry Hill Garden State Dr 3br $2000
furn., family rm & dence rm 609.868.3823

CHESTER CO NEW JERSEY RENT



Glasshore 4BR/2 5BA $2100/mo
$299 900 #56 381 6701

Wenkington Twp 3Br/2 5Ba $1400
garage [illegible] ned bonkyd (856)309 1454

resorts/rent

SEASHORE/RESORT APTS

VENTNOR NJ 1 BR $850 incl kear
[illegible] 3 bk 4 blks to bnk 609-822 [illegible]

GETAWAYS

Scenic College Area nec/Indnd 3Br/2Ba
fur PSU footh[illegible] games and events weekends only Call Jos n (609) 284-0445

automotive

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MERCEDES BENZ

5[illegible] S, Cuttery sale 1991 $11,000/bo
[illegible] of (610)924 0896

NISSAN/DATSUN

NISSAN SENTRA 2005 $9500
72k perfect condition (215)399 7827

PONTIAC

G6 GT Coupe 2005 $7,900/min
runs, drives great cond 70K 717 432 4798

TOYOTA

CAMRY LE 2001 $5800/obo
new insp 1 owner 98k m (610)585 0510

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Wentzel Motorhome Glenn C
mnst see interior and exter 215 694 6963

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[illegible]

MOTORCYCLES

KAWASAKI VOYAGER 1997 $2500/obo
35k mi new parts, gd cond 215 348 9934

low cost cars & trucks

BMW 740i 1998 $2,400
129K needs trans. 610 667 4829

Buick Regal Motor S/W 1998 $950
all powers, insp runs exc 215-620-9383

CADILLAC Brougham 1992 $2600
garaged 104k mi ex cond 267 615-6763

CHEVY 1500 1989 $2500/obo
Great shape, must see! 215-921 2150

Chevy 210 4 door 1953 $3000/obo
runs like cond, automatic 215 545 3567

Chevy Cavalier 1997 $1450
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60K miles, passenger (609) 252 2723

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FORD XLT Pick Up Truck '94 $3200 obo
w/new new trans, runs great 856.829 4732

HYUNDAI Sonata 2003 $3900
sunroof, CD, clean (215)848-4860

INFINITI I 30 2000 $4500
93k exc cond new tires (610)920 7301

Jaguar Sovereign 1991 $22,000/OBO
4dr, fair cond, green ext 267 292 2717

Mercury Tracer (Escort) 1994 $1150
auto, 4 cyl, needs oil ring 215 620 9383

Olds Alero Sport 2000 asking $1,650
7 door V6 loaded clean 215-518-4806

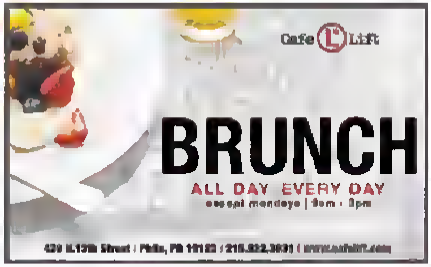
Plymouth Grand Voyager 1999 $1895
mint Avg 12 real/each AC 215 677 6135

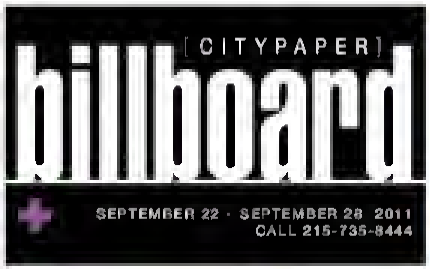
PONTIAC VIBE wagon 2003 $4950
AWD, auto, mint condition, all power, new tires & inspection (215)806-9721

Volvo S80 1999 $4000
84k, orig owner, exc cond (215)242-5866

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